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SPENCERIANA;

OR

A DESCRIPTIVE CATALOGUE

OF THE BOOKS PRINTED IN

The Fifteenth Century,

AND OF MANY VALUABLE FIRST EDITIONS,

IN THE LIBRARY OF

GEORGE JOHN EARL SPENCER, K. G.

&c. &c. &c.

BY THE REVEREND

THOMAS FROGNALL DIBDIN.

VOL. III.

LONDON:

PRINTED FOR THE AUTHOR, BY W. BULMER AND CO.

Shakspeare Press.

AND PUBLISHED BY LONGMAN, HURST, REES, & CO.; T. PAYNE;
WHITE & COCHRANE; JOHN MURRAY; AND J. & A. ARCH.

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Collections of Classics.

524. ANTHOLOGIA GRÆCA. *Printed by Laurentius, the Son of Franciscus de Alopa. Florence.* 1494. Quarto.

WE commence our account of the more important COLLECTIONS of CLASSICAL WRITERS, with the present celebrated production. It is the first, and the most beautiful, of all the publications, printed IN CAPITAL LETTERS, which came from the press of Laurentius de Alopa; a Venetian by birth. Collectors, for the last century, have been anxious to possess fine copies of it, especially UPON VELLUM; but a more splendid vellum copy of it, than the one under description, is probably no where to be found. It formerly belonged to the Chancellor D'Aguesseau; at whose sale, in 1785, it was purchased by the late Count Reviczky for 1000 livres; and from the subjoined description of the copy,* the reader cannot but regret, with the

* IMPRIME' SUR VELIN. Cet Exemplaire est de la plus belle conservation, et porte 9 pouces 4 lignes de haut, sur 5 pouces 11 lignes de large; il est relié en bois, couvert de maroquin rouge, avec dentelles et un médaillon en relief sur chaque côté de la couverture: l'un des deux médaillons représente Alexandre. Le premier feuillet de ce livre est orné d'un cadre supérieurement peint en miniature, et l'on apperçoit au milieu de la marge d'en haut les ARMES DE MEDICIS surmontées d'une petite croix, et d'un chapeau de Cardinal: d'où il faut inférer que c'est ici l'exemplaire qui a été donné au Cardinal de Médicis, qui depuis fut élu pape sous le nom de LEON X. En 1494 il pouvoit avoir 17 ans; et depuis trois ans il étoit decoré de la pourpre. On sent bien qu'alors ce livre convenoit parfaitement à un jeune Prince qui aimoit les Lettres, et que ce Présent étoit digne de lui être offert. On peut assurer que, par sa rareté et sa beauté, cet ouvrage peut encore figurer dans les Bibliothèques les plus riches en raretés typographiques. Il est complet.'

Cat. d'Aguesseau, p. 193, no. 2942.

present noble Owner of it, that its original exterior has been exchanged for a modern and less appropriate binding. We proceed to a bibliographical description of the volume. The recto of the first leaf is blank. On the reverse, is an account of the contents of the impression; preceded by the Greek alphabet. On the recto of A II, the text commences thus:

ΑΡΧΙΟΥ. ΕΙΣ ΤΟΥΣ ΤΕΣΣΑΡΑΣ ΑΓΩΝΑΣ.

Ε΄ΣΣΑΡΕ΄Σ Ε΄ΙΣΙΝ Α΄ΤΩΝΕΣ Α΄Ν'Ε΄ΛΛΑ΄ΔΑ. ΤΕ΄Σ ΣΑΡΕΣ Ι΄ΡΟΙ΄.
Ο΄Ι ΔΥ΄Ο ΜΕ΄Ν, ΘΝΗΤΩΝ. Ο΄Ι ΔΥ΄Ο Δ'Α΄ΘΑ, ΝΑ΄ΤΩΝ

&c. &c. &c.

On the recto of the concluding leaf of the Greek text, we read the epigram of Lascaris, subscribed ΛΑΣΚΑ΄ΡΕΩΣ. The signatures extend entirely through the first alphabet, and as far as KK VIII of the second: uniformly in eights. The Latin epistle of the same scholar, to Pietro de Medici, follows on the reverse of this leaf; and occupies, inclusively, 7 leaves; without any signature. On the reverse of this 7th and last leaf, we read the imprint, thus:

IMPRESSVM FLORENTIAE PER LAVRENTIVM FRANCISCI DE ALOPA VENETVM. III. IDVS AVGVSTI. M. CCCC LXXXIIII.

The reader must again be reminded that the entire impression is executed in CAPITAL LETTERS. He must also be informed that this Latin epistle of Lascaris is sometimes missing, and supplied by a reprint: — a circumstance which excited so lively an indignation in Maittaire ('verùm non patiar hoc *κειμήλιον* diutius, tanquam pro deperdito, præ magnâ Exemplarium paucitate haberi, et in omnium, quotquot sunt doctrinæ reconditioris studiosi, manibus non frequentari'*) that he reprinted it, line for line, in the first edition of his *Annal. Typog.* 1719, p. 270-283; but unaccountably omitted the

* Maittaire thus continues: 'Apage vilem illam, invidam, et nunquam satìs exibilandam exagitandámque quorundam angustioribus animis hominum *φιλαυτίαν*, qui modis omnibus, quicquid uspiam est pretiosioris litterariæ supellectilis, per sordidam et insatiabilem orexin corradunt, non tam ut ipsi, quàm ut soli, congestis thesauris incubent:' &c. *Ibid.*

reimpression in his second edition of the same volume:—for which he has been severely criticised by Seiz, in his *Ann. Sæc. Tert. Art. Typog.* 1741, 8vo. p. 11. For want of seeing this epistle (which, as the reader may have already remarked, has the preceding date *subjoined*,) bibliographers have mentioned an edition of the Anthology, printed in like manner, without date or place; which is no other than a mutilated copy of the present edition. Seemiller notices three copies with such deficiency; and all the vellum copies seen by De Bure appear to have been equally defective. *Incunab. Typog. Fasc.* IV. p. 54; *Bibliogr. Instruct.* vol. iii. p. 200. Clement, although he mentions a fine and perfect copy of it UPON VELLUM, in the Royal library at Paris, has described it 'sans lieu ni date,'* in the text of his *Bibl. Curieuse*, vol. i. p. 361. The same bibliographer needed not, for one moment, have countenanced the supposition that there was a Florentine impression of the date of 1488—according to the intimation of the *Bibl. Marckiana*, pt. i. p. 111, 1727, 8vo.

There does not appear to have been any vellum copy of this EDITIO PRINCEPS, in the Harleian or Mead Collections; but Dr. Askew had a similar copy, which was purchased at his sale by Dr. Hunter for 28*l.* 7*s.* and is now in the Hunter Museum at Glasgow. The Duke de la Valliere's vellum copy was returned, upon his death, to the monastery of St. Genevieve, by order of the Duchess de Chastillon: it having been lent him only during life. *Cat. de la Valliere*, vol. ii. n°. 2353. The Gaignat and Loménie copies were upon paper; the former having the reprint of the epistle. *Cat. de Gaignat.* vol. i. n°. 1520; *Index Libror.* vol. ii. p. 193-4. In the copy of it, UPON VELLUM, which was in the Soubise Collection, some ignorant scribe had effaced the word 'Impressum' and substituted 'Scriptum.' *Cat. de Soubise*, p. 325, n°. 4713. A very beautiful vellum copy of it is in the Cracherode Collection, in the British Museum; of which the ancient binding is in perfect taste. The condition of the present very splendid and desirable copy has been before described.

It remains to observe, that this interesting Collection of fugitive pieces of ancient Greek poetry, was compiled by MAXIMUS PLANUDES,† a monk and professor of rhetoric at Constantinople, in

* Even De Thou's copy (according to Renouard's *Catalogue Des Livres d'Assortiment*, 1813, no. 180) had the reimpression of the Epistle of Lascaris.

† Consult the various authorities referred to by Saxius, in his *Onomast. Literar.* vol. ii. p. 354-5; and Harles's *Fabric. Bibl. Græc.* vol. iv. p. 429.

the XIVth century; who has been accused of having mutilated the materials which lay before him, and of having rejected, from bad taste, many of the more exquisite pieces, which were happily restored by SALMASIUS in the XVIIth century. BRUNCK has supplied many of the deficiences which were obvious even in the labours of Salmasius; and has added other pieces, which, in turn, have been rejected by JACOBS, the last and best editor of this truly interesting Collection. A Vatican MS., now in the Imperial Library at Paris, is reported to contain yet more authentic materials; and Mons. Chardon has given an earnest of the fruits which the public are likely to gather from his collation of this MS. and from a publication of its contents. The foregoing intelligence is supplied by a very interesting preface prefixed to a recent edition of English TRANSLATIONS FROM THE GREEK ANTHOLOGY, 1813, 8VO.:* a

* By the Revd. Robert Bland, and others. Although it is most probable that this book will be upon the shelf of every lover of ancient classical literature, I cannot refrain from the gratification of extracting the original prologue, (perhaps a little out of place here) and two specimens of the version—the latter, rather indiscriminately selected.

PROLOGUE.

Thou little wreath, by Fancy twined
In summer's sun and winter's wind,
That thro' an age of deepest gloom
Hast kept thy fragrance and thy bloom,
Tho' now whole centuries have roll'd,
And nations, since thy birth, grown old,
Tho' time have wither'd many a leaf,
And silent envy play'd the thief,
And clowns have breathed in evil hour
A poison into thy sweet flower,——
Yet dost thou live—nor tyrants' rage
Hath nipt thee quite, nor wars, nor age.

Yet not, as once, the gentle earth
Thou dost adorn that gave thee birth,
When, all unforced by pains and toil,
Wild shooting in thy native soil,
The sweetest buds that deck'd the land
Were pluck'd by Meleager's hand,
Who curl'd Anacreon's blushing vine
Around Erinne's eglantine,
And Myro's lilies cull'd, to shade
The roses of the Lesbian Maid,
And pluck'd the myrtle from thy grove,
Callimachus, the sprig of love.
With these my venturous hand shall wreathe
The baleful plants that sadly breathe,

work, equally distinguished for its fidelity and elegance; and exhibiting one of the most successful poetical versions from the Greek, of which any country can boast.

525. Astronomi Veteres. Gr. et Lat. *Printed by Aldus. Venice.* 1499. 2 vols. Folio.

There are few Aldine publications more beautiful and interesting than the present. Renouard has been particular in his account of it, but we may add to his description. On the recto of the first leaf (sign. * 1,) we read the title, which informs us that the impression con-

That with a sigh the tragic muse
Around her path majestic strews;
And I will twine, these flowers among,
Menander, prince of comic song!
Pluck'd from thy many garlands bright,
So charming once and new to sight,
Some honours spared by age and clime,
That live to grace an after-time.
Our unavailing sorrows mourn
Thy roses pale, thy lilies torn;
Thy garden rifled of its bloom,
Thy violets robb'd of their perfume:
Thy gaudy tulips now have lost
Their smiles by many a chilling frost;
Thy spring's rich wardrobe now is scant;
And now some sad and wintery plant,
Some wither'd shrub of power malign,
Of all that graced thy garden fine
Remains of thee, or sickly yew
Where buds of heavenly fragrance grew,
Or mourner cypress spreads a shade,
Or plant of Daphne, hapless maid!
Yet 'mid the melancholy night,
Some scatter'd honours give delight;
And here and there a rose is found
Neglected on the chilly ground,
And a chance lily sheds its snow
Beneath the darker shrubs of woe.
Oh, not as erst, thou modest wreath,
Shall thou of all thy fragrance breathe!
Oh, not as erst, when Genius knew
To give thy colours to the view,
And Taste was ready to display
The flowers that fell in Fancy's way!

tains the 8 *entire Books of* JULIUS FIRMICUS, with emendations, and recently brought from Scythia: also the 5 *Books of* MANILIUS; the *Phenomena of* ARATUS, *translated from the Greek by Germanicus Cæsar, with a Commentary, and Cuts;* a *Fragment of* ARATUS, *by Cicero;* a *Paraphrase of* ARATUS *by Ruffus Festus Avienus;* the *Greek text of* ARATUS, *with the Greek Commentary of Theon;* the *Greek text of* PROCLUS *upon the Sphere;* and LINACRE'S *Version of Proclus.*

For zephyrs soft that fann'd thy youth,
How wilt thou meet the gale uncouth?
Torn from a genial summer's smile,
How wilt thou bear a northern isle?
Far from home and native sky,
Meek stranger, wilt thou live or die?

B.

AMATORY.

BEAUTY COMPARED WITH FLOWERS. M.

Paulus, 17. iii. 76.

We ask no flowers to crown the blushing rose,
Nor glittering gems thy beauteous form to deck,
The pearl, in Persia's precious gulph that glows,
Yields to the dazzling whiteness of thy neck.
Gold adds not to the lustre of thy hair,
But, vanquish'd, sheds a fainter radiance there.

The Indian hyacinth's celestial hue
Shrinks from the bright effulgence of thine eye,
The Paphian cestus bathed thy lips in dew,
And gave thy form ambrosial harmony.
My soul would perish in the melting gaze,
But for thine eyes, where Hope for ever plays. p. 13.

MORAL.

Leonidas.

HOME. B.

Cling to thy home! If there the meanest shed
Yield thee a hearth and shelter for thy head,
And some poor plot, with vegetables stored,
Be all that heaven allots thee for thy board,
Unsavoury bread, and herbs that scatter'd grow,
Wild on the river-brink or mountain-brow,
Yet e'en this cheerless mansion shall provide
More heart's repose than all the world beside. p. 111.

Six preliminary leaves, including the foregoing, upon sign. *, precede the text of Firmicus; containing a letter from Aldus to Guido Pheretrius, Duke of Urbino, dated Nov. 1499—with another from P. F. Niger to Cardinal Hippolitus d'Este, dated 1497; and a table of the Contents of Firmicus, upon three leaves. The 1st book of Firmicus begins on a i, and concludes on the recto of b 12; the previous signature having only 10 leaves:—next ensue signatures c, d, e, f, g, in tens, and h in twelves. Then a a. on which the 5th book of Firmicus begins: having running titles, in capitals, as far as signature ii. The signatures ii and kk have only 8 leaves each. On the recto of kk viij, we read the following colophon:

Venetiis in ædibus Aldi Romani mense Junio. M.ID. Ne quis impune integros hos, ac emendatos Materni libros, hinc ad annos decem formis iterum queat excudere, cautum est.

The recto of the 1st leaf of the SECOND VOLUME contains a title in the middle, in two lines. The reverse is blank. On A, recto, the text of Manilius begins; and ends on the reverse of F v. A table of one leaf follows. Then the Life of Aratus, from the Greek, on G (i). On G ii, there is a very excellent wood-cut of the signs of the Zodiac, much superior to the cuts in the body of the text; which latter, as Renouard justly observes, are not equal to those in the HYGINUS of 1482, although borrowed from them. The fac-similes from this latter, in the following pages, prove the truth of this remark. The Commentary upon Aratus concludes on K iii recto. The Fragment follows, ending on the reverse of K 9. The version of the same, by Avienus, follows on L (i) recto, and concludes on N vj recto. The reverse is blank. Next comes the Greek text of Aratus, surrounded by the Scholia, which terminates on S vij, recto. It is immediately followed, on the reverse, by the Greek text of Proclus; which latter has only 7 pages, and is succeeded by Linacre's Latin version.

Two interesting Epistles precede Linacre's version. One is by Aldus, to his friend Albertus Pius Carpus; in which Linacre and Grocin (names for ever dear to Englishmen!) are strenuously extolled. The Latinity of Grocin is held up as a model of imitation for contemporaneous writers; and Aldus calls upon his countrymen 'to emulate the British' in this particular. His epistle bears date October, 1499. The other letter is by Grocin; who displays great enthusiasm in the cause of litera-

ture and philosophy; and tells Aldus that his friend Thomas Linacre had first made him acquainted with the labours of his press. The following passage from it is too interesting to be withheld: ‘ Noster item Linacrus nuntiauit mihi te rem multo magis admirandam moliri, iamque statutum habere, ut libros sacros ueteris quidem testamenti trifariam, latine, græce, et habraice, Noui autem bifariam, græce et latine imprimas, Opus plane arduum et christiano uiro dignissimum. In quo, si modo perficere licebit, non modo cæteros omnes, qui unquam in hoc genere floruerunt, sed etiam te ipsum longo interuallo superabis. Age igitur mi Alde auspicare tandem opus, quod cogitas, & quod iandiu parturis, aliquando parias. Non enim adduci possum, ut credam, posse opus tam diuinum secundis carere successibus. Nam quod ad nos attinet, nihil planè prætermittemus, quod huic rei futurum adiumento uidebitur. De iis, quæ tibi a nobis priuatim debentur, noli laborare. Curauimus, ut prope diem satis tibi fiat. Vale. *Ex Vrbe Londino. vi. Calen. Septembr.*

The translation of Linacre occupies only 8 pages. The last leaf but one contains a register of the gatherings in each volume. Those in the first have been already described. The second volume contains signatures A, B, C, and D, in tens; but signature A has 11 leaves, as the first leaf is not noticed. E has 12, F 6, and G to M, inclusively, have 10 leaves. There are two signatures of N: one has 6, the other 10 leaves. O, P, Q, R, and S, have each 10; but T has only 8. On the recto of T viij, we have the colophon, thus:

Venetiis cura, & diligentia Aldi Ro. Mense octob. M. ID. Cui concessum est ab Ill. S. V. ne hos quoq; libros alii cuiquam impune formis excudere liceat .

Renouard remarks that the Greek texts of Aratus and Proclus are sometimes wanting in copies of this impression; and that Clement, without being aware of such defection, has described an edition of Aratus, ‘ Sans lieu ni date. Edition ancienne et très-rare,’ as if it had preceded the Aldine; whereas it is no other than the one just described. *L'Imprim. des Alde*, vol. i. p. 26-8; *Bibliothèque Curieuse*, vol. ii. p. 4, note 7. The present copy, although some leaves in the first volume are inlaid, may be called a fine one. It is in blue morocco. A beautiful copy was purchased at the Roxburgh sale, by Sir M. M. Sykes, for 19*l.* 19*s.*

526. AUGUSTÆ HISTORIÆ SCRIPTORES. *Printed by Philip de Lavagna. Milan.* 1475. Folio.

EDITIO PRINCEPS. Before we describe this exceedingly elegant volume, it may be as well to give a brief account of the blunders which have been committed, by the older bibliographers, in regard to the date of it. Happening to possess two of the earlier editions of the *Bibliotheca Latina* by Fabricius, as well as the last and best impression of it by Ernesti, I consulted the edition of 1721, 3 vols. 8vo.—as referred to by Saxius, in his *Hist. Lit. Typog. Mediol.* p. DLIX, note (a) —and there I discovered that Fabricius, in vol. i. p. 551, had adopted the error of Salmasius (*Edit. Script. Aug. Hist. Paris,* 1620,) in supposing that the Editio Princeps of this work had been published in 1465. This error arose from Salmasius having possessed an imperfect copy of it, in which the colophon was wanting; or, as Ernesti suggests, Salmasius might have possessed the very copy of it which was sold at the sale of Henry Justice's library, at the Hague, in 1763, in old French binding; with the ms. memorandum. '*Hist. Aug. Scriptores Mediolani,* 1465.' In fact, this identical copy also is in the present Library, and contains only a part of the work.

Mollerus, who wrote a dissertation upon SPARTIANUS, (one of the Historians of the Augustan age, and contained in this impression,) was not content with the antiquity of the date assigned by Salmasius, but affirmed that this volume was put forth in 1455.* Fabricius and Ernesti properly correct so gross an error. J. Casaubon had supposed the first edition to have been printed in 1480. Meerman presents us with a copious note respecting the genuine date of the present impression; in which he tells us, that he had examined the libraries of William Cavendish, Duke of Devonshire—Charles Spencer, Earl of Sunderland—Thomas Herbert, Earl of Pembroke—and Edward Harley, Earl of Oxford—and that no Milan impression, with the date of 1465, could be found in them. Meerman is strenuous in opposing the inference which may be drawn from the Prolegomena of Saxius, p. LXXXVIII, that the Milan press was exercised as early as 1465. But Saxius is himself the best opponent of this assertion. Whoever reads the first three articles in the List of Books (see p. DLIX.) published at

* *Dissert. de Spartiano, Altorf.* 1687, p. 15. *Fabr. Bibl. Lat,* vol. ii. p. 6, edit. 1728, 4to.

Milan before the year 1470, will see how feebly the existence of them is maintained. Both Meerman and Ernesti are particular and correct in their descriptions of the volume under notice. Consult the *Orig. Typog.* vol. ii. p. 242, note *s: Fabr. Bibl. Lat.* vol. iii. p. 98, &c. De Bure is also concise and exact. *Bibliogr. Instruct.* vol. v. p. 609.

On the recto of the first leaf we read the address of Bonus Accursius Pisanus, having the following prefix:

BONVS ACCVRSIVS PISANVS Salutem dicit plurimā Magnifico equiti aurato & sapiētissimo ac primo ducali secretario Cicho Simonetæ.

This address occupies a page and a half. Towards the conclusion of it, Pisanus talks of having diligently examined, and accurately corrected, the texts of SUETONIUS, ÆLIUS SPARTIANUS, JULIUS CAPITOLINUS, ÆLIUS LAMPRIDIUS, TREVELLIUS POLLIO, FLAVIUS VOPISCUS, EUTROPIUS, and PAULUS DIACONUS: the writers, who are contained in this important volume. Three sets of hexameter and pentameter verses, concerning the geneology, times, and deaths of the Cæsars, follow the preface; and conclude on the recto of the second leaf. On the recto of the fifth leaf the text of Suetonius begins. As Panzer has justly observed, the impression is divided into three parts. The *First Part*, which contains the Lives of the XII Cæsars, concludes on the recto of the 104th leaf; with this colophon:

Mediolani Impressum per Magistrum Philippum de lauagnia. 1475. die z0. Iulii.

Some brief chapters ensue, relating to the actions of Nerva and Trajan; with the oration of Pope Gregory, which pronounces the soul of Trajan to be freed from eternal misery. The *Second Part* may be said to comprise the texts of the other writers, before mentioned, as far as those of Eutropius and P. Diaconus; which two latter Historians are comprehended in the *Third Part*. On the reverse of fol. 247 and last, from the beginning of the volume, we read the ensuing colophon:

Informatum est hoc Opus per Magistrum Philippum de Lauagna anno a Natiuitate Christi. M.cccc.Lxxv. Vn decimo kalendas Ianuarias Mediolani.

It is allowed by Fabricius that the text of this valuable impression entirely agrees 'cum codice præstantissimo Palatino,' which was consulted in the compilation of it. The beauty of the press-work is equal to its intrinsic worth. Laire examined four copies which were divested of signatures, but both himself and Fossi properly observe that there are copies which contain them—between the text of Suetonius and that of Eutropius. *Index Libror.* vol. i. p. 365-6; *Bibl. Magliabech,* vol. ii. col. 601. In the present beautiful copy they are to be found (but most of them cut away in the binding) in the extreme corner of the bottom margin. This copy is in most desirable condition: bound in red morocco.

527. EPISTOLOGRAPHI; seu EPISTOLARUM GRÆCARUM COLLECTIO. *Printed by Aldus. Venice.* 1499. Quarto.

EDITIO PRINCEPS. The order of the *Two Parts* of the present impression being different from that which is observed by Renouard, the ensuing description will necessarily vary; but only in form. The recto of the first leaf presents us with the title of the work, in Greek and Latin, each having the same number of lines. The latter is as follows:

Epistolæ diuersorum philosophorum . oratorum . Rhetorum sex & uiginti .
Quorum nomina in se
quenti inuenies
Pagina .

On the reverse of the same leaf, is a list of the several authors of the Epistles, in Greek; having, on the recto of the second leaf, a Latin version of them, in three columns. The names are these, 'Synesius, Demosthenes, Plato, Aristoteles, Philippus, Alexander, Hippocrates, Democritus, Heraclitus, Diogenes, Crates, Anacharsis, Euripides, Theano, Melissa, Mya, Alciphron, Philostratus, Theophylactus, Aelianus, Aeneas, Procopius, Dionysius, Lysis, Amasis, Musonius.' Beneath the Greek list of names are some Greek verses, of which the ensuing is also a version:—it being printed beneath the Latin names, on the opposite page:

Epistolarum congregatio uirorum doctorum
Quos priscum produxit ceu rosas tempus.

Quarum & si defluit flos, at unguenti elegātia
Permanet satis ad flatum boni odoris.
Sic & doctorum & si uiridis ætas uitæ
Velociter transacta est, at lucubrationū elegantia,
Permanet abunde ad sempiternam gloriam

These verses appear to have escaped the attention of Renouard. On the reverse of the second leaf, we read the following title:

ΕΠΙΣΤΟΛΙΚΟΙ ΤΥΠΟΙ.

On the recto of the 7th leaf begins the text of Synesius, upon sign. α. The recto of the last leaf of the first part, shews us that, exclusively of the 6 leaves forming signature *, the signatures run through one alphabet, as far as Δ of the second, in eights; with the exception of α, ϐ, γ, δ, ε, ϛ, which have each twelve leaves; of ϑ, which has ten; of τ, with six, and Δ, only four. The last leaf of the text of this first part contains a Greek epistle of Marcus Musurus, the editor of the Collection. The colophon is as follows:

Venetiis apud Aldum mense Martio . M.ID. cum priuilegio ut in cæteris.

The reverse is blank. On the recto of the next leaf, we read the contents of the *Second Part*, in two columns; one Greek, the other Latin. From which we gather that this part contains the Epistles of Basilius Magnus, of Libanius the rhetorician, of Chio Platonicus, of Aeschines and Isocrates, of Phalaris, of Brutus Romanus, of Apollonius Tyanensis, and of Julian the Apostate. The address of Aldus, on the reverse of this leaf, is worth submitting to the reader's notice:

Aldus Manutius Romanus Antonio
Codro Vrceo. S. P. D.

Collegimus nuper Codre doctissime quotquot habere potuimus græcas epistolas, eásque typis nostris excusas, duobus libris publicamus, præter multas illas Basilii. Gregorii, & Libanii, quas cūprimum fuerit facultas, imprimendas domi seruamus. Auctores uero, quo

rum epistolas damus, sunt numero circiter quīq; & tri ginta, ut in ipsis libris licet uidere. has ad te, qui & lati/ nas & græcas litteras in celeberrimo Bononiēsi gymna sio publice profiteris, muneri mittimus, tum ut à te di scipulis ostēdantur tuis, quo ad cultiores litteras capes sendas incendantur magis, tum ut apud te sint Aldi tui μνημόσυνον & pignus amoris. Vale Venetiis quinto/ decimo calendas maias M. ID.

On the recto of α ii, the Epistles of Libanius commence. On the reverse of the last leaf we gather, from the register, that the signatures, from α to σ, run in eights; with the exception of ζ, η, and σ, which are in sixes. Below, is the imprint, thus:

Ενετίησι και τοῦτο παρ᾽ἄλδω ϝοῖς φϑάσασιν ὁμοιοτρόπως.
Venetiis apud Aldum. eadē qua cætera cōditione.

We may subjoin the observation of Renouard, respecting the rarity and worth of this edition. 'Rare édition. Il seroit à souhaiter que quelque savant helleniste donnât une bonne édition grecque et latine, avec des notes judicieuses, de ce recueil, dont la réimpression, faite à Genève, en 1606, *in-folio*, avec une version latine trop légèrement attribuée à Cujas, ne contient aucune lettre de plus que l'édition d'Alde, quoiqu'elle soit réputée plus ample. A ces lettres on pourroit en ajouter d'autres restées inédites, ou publiées depuis dans diverses éditions separées, et on en formeroit une collection vraiment utile, sauf à laisser de côté le volumineux recueil des lettres de Libanius, déjà publié, et qui d'ailleurs n'est pas le plus intéressant.' *L'Imprimerie des Alde*, vol. i. p. 24-5. I presume that the ample edition of Libanius's Epistles, by J. C. Wolf, published at Amsterdam in 1738, folio, is here alluded to. The present copy of this Aldine edition is rather short, but remarkably clean and sound. It is in green morocco binding. Renouard, in his third volume, p. 5, informs us that there are copies of this work which are printed upon FINE and STOUT PAPER, like the Herodotus and Pausanias, &c.

528. Gnomologia. Gr. *Without Place or Year subjoined.* Quarto.

Printed in capital letters. This compilation forms the first part of the volume in which Musæus has been already described to be printed: see vol. ii. p. 181 ante. The work is very rare; and although the smallest in size, it is more uncommon (says a ms. note of Count Reviczky,) than either of the other four publications* executed in the same type. On the recto of the first leaf, is the Greek alphabet at top. The contents of the Gnomologia are below it. The signature, ia, is to the left of the page. On the reverse of this leaf, the text begins thus:

ΓΝΩΜΑΙ ΜΟΝΟ΄ΤΙΧΟΙ† Ε΄Κ ΔΙΑΦΟ΄ΡΩΝ ΠΟΙΗΤΩΝ ΚΑΤΑ᾽
ΣΤΟΙΧΕΙΟΝ ΣΥΝΤΕΤΑΓΜΕ΄ΝΑΙ. ΕΙΣ Α΄ΓΑΘΟΥ᾽Σ Α΄ΝΔΡ
ΝΗ᾽Ρ ΔΕ᾽ ΧΡΗΣΤΟ᾽Σ ΧΡΗ΄ ΑΣ.
ΣΤΟ᾽Ν Ο΄Υ ΜΙ΄ΣΕΙ ΠΟΤΕ΄.
ΓΝΩ΄ΜΗΣ ΓΑ᾽Ρ Ε΄ΣΘΛΗΣ, Ε΄ΡΓΑ
ΧΡΗΣΤΑ᾽ ΓΙ΄ΓΝΕΤΑΙ.
&c. &c. &c.

On the reverse of b III, it concludes with the 5th line, having the word ΤΕΛΟΣ below. Musæus immediately follows: for which, see above. This is a large and beautiful copy; in red morocco binding.

529. Oratores Græci. *Printed by Aldus. Venice* 1513. Folio. 2 Vols.

Editio Princeps of each of the following orators. Æschines, Lysias Alcidamas, Antisthenes, Demas, Andocides, Isæus, Dinarchus, Antipho, Lycurgus, Gorgia, Lesbonax, and Herod. This splendid and interesting publication may be divided into three parts; although it is generally bound in two volumes. The title page of the first part does not enumerate the whole of the Orators comprehended in the work; but it notices the containing of the lives of Æschines and Lysias. The large unshaded anchor is beneath. The *First Part* has, in fact, only the orations of Æschines and Lysias. A dedicatory preface of Aldus, to Francisco Faseolo, precedes the Life of

* Apollonius Rhodius, Anthologia Græca, Callimachus, Euripides. These are all described in the present work.

† Sic.

Æschines; from which we learn, in the following passage, a few of the wonderful things that marked the pontificate of Leo X.;— and the high opinion which the printer entertained of that pontiff: —' hoc enim Pontifice tot rapinæ, tot cædes, tot hominum scelera cessabunt, et bella in primis malorum omnium causa. hoc pacis filio renouabitur mundus. hic ille est, quē afflicti. oppressi. submersi promissum expectabamus. hic uir hic est, aurea condet secula qui rursus latio regnata per arua Saturno quondam. hic ille Leo, de quo scriptum est, Vincet Leo ex tribu Iuda.

Di patrii indigetes. & Romule, Vestáque mater,' &c.

This Epistle bears date, *May* 1513; although the printing of the work is said to have been accomplished in the preceding month: but this first leaf, as it has neither signature nor paginary numbers, might probably have been printed subsequently to the following ones. On p. 3, a ii, begins the Life of Æschines; and between pages 14 and 15, there is, in one of the copies of this first part, a leaf entirely blank, with the exception only of what here ensues; which is printed on the recto of the middle of it:

Τ ουτὶ το φύλλον, ὅταν συνδεθῆ ἡ βίβλος, ἀποκοπῖεον, ἵνα μὴ γένηται σοι ἐμποδὼν ἀναγινώσκονῖι . οὐδεν γαρ᾽ λεῖπει.

H oc folium, conglutinato libro, abscidendum, ne sit tibi inter legēdum, impedimento. nihil enim deest.

This singularity seems to have been unknown to Renouard. At page 197, the Life of Lysias, which is preceded by his Orations, terminates. On what would be signature a a a i, we read the title to Andocides, Isæus, Dinarchus, Antipho, Lycurgus, Gorgia, Lesbonax, and Herodes. These Orators form the *Second Part*, and contain 163 pages; the last page being falsely numbered 162. The colophon and register are thus:

Venetiis Apud Aldum, & Andream Socerum
mense Aprili . M . D . XIII .

a b c d e f g h i k l m n . aaa bbb ccc ddd eee fff ggg hhh iii kkk. Omnes sunt quaterniones, præter n duernionem, & a, & kkk quinterniones.

The *Third Part* contains Isocrates, Alcidamas, Gorgia, (de laudibus Helenæ,) and Aristides. (de laudibus Athenarum, et de laudibus Urbis Romæ.) The epistle of Aldus, prefixed to this third part, bears date *April* 1513. The large unshaded anchor is in both the second and third title pages. Isocrates concludes at page 197; having signatures aa to nn, in eights: nn has only four leaves. The colophon is as follows:

VENETIIS APVD ALDVM, ET ANDREAM
SOCERVM MENSE APRIL. M. D. XIII.

The reverse is blank; and a leaf ensues which is entirely blank. On page 98, erroneously so printed for 198, Alcidamas begins;—who is followed by the remaining Orators just noticed. On page 167, (erroneously for 267,) we learn, from the register, that the signatures, beginning with Alcidamas, run from AA to EE in eights: EE having only four leaves. The colophon is thus:

VENETIIS IN AEDIBUS ALDI, ET ANDREAE
SOCERI. IIII NONARUM MAII. M.D.XIII.

The reverse is blank. Another leaf, with the recto blank, but with the large unshaded anchor upon the reverse, terminates the volume. The foregoing description will be found more copious and particular than that of Renouard, although the whole of his account be not contained in it. The reader may be pleased to consult the authorities referred to in the *Introd. to the Classics*, vol. ii. p. 73-4. The present is rather a fine copy; in red morocco binding.

530. Scriptores de Re Militari. *Printed by Eucharius Silber. Rome.* 1487. Quarto.

Editio Princeps. Audiffredi (as Seemiller justly observes) notices the pieces contained in this Collection of the ancient Military Writers, in four distinct numbers, or articles; as there is a separate subscription to each author. In the present instance, I shall follow Seemiller's plan, and describe each author in the order in which he appears in the copy under consideration. The editor of this compilation was Sulpitius Verulanus. His address to Petrus Paulus de Comite, 'Juveni generoso et strenuo' commences on the

reverse of the first leaf. When this address was written, it should seem that the author of it was unacquainted with the text of MODESTUS —for he thus notices only the three preceding writers:

——————— **Tres de ea re scriptores egregios quos nuperrime recognoui: Vegetium: Aelianum: & Frontinum simul coniunxi. & ut emendatissimi in tuas: & in aliorum manus uenirent effeci.**

VEGETIUS commences on the recto of the following leaf, and occupies, with the preceding one, 58 leaves. On the reverse of fol. 58 are the colophon and register. From the former, we learn that the impression of Vegetius was executed on the 4th day of February, 1487. A correction 'in quinta carta' is beneath. FRONTINUS follows, and comprehends 46 leaves; concluding on the reverse of fol. 104, from the beginning of the volume, thus:

FINIS.·.

¶ Impressum Rome ꝑ Venerabilem uirum Magistrū Eucharium Silber: alias Franck Anno. M.cccc.lxxxvii die vero prima Iunii.

A register occupies the recto of the succeeding leaf. MODESTUS (erroneously inserted before Ælian) succeeds on the recto of the ensuing, or 106th leaf: having only 6 leaves. The colophon, on the recto of the 6th, is the same in substance with each of the preceding; informing us that this portion of the volume was executed 'Septimo Idus Iunii.' The reverse is blank; and a blank leaf here follows. ÆLIAN is the next and last writer; the version of whose 'Tactics' (from the Greek) is executed by Theodore Thessalonicensis, and dedicated to Antonius Panormita, preceptor of King Alphonsus. The translation commences on the reverse of the dedicatory epistle. The different orders or forms in which the troops are to be arranged before, or during battle, are represented by letters. Thus from fol. 22 (reverse) of this text, we meet with the following:

Turma parte y y y altera longior.
y y y
y y y
y y y
y y y
y y y
Frons
d d d d d d d d d d d d d d
d d d d d d d d d d d d d d
Phalanx transuersa

On the reverse of the 24th leaf, after the 12th line of the text, we read

Nihil deest.

Three leaves ensue; on the recto of the third of which is the colophon:

Finis Aeliani
Impressum Romę per Venerabilem uirum Magistrū Eucharium Silber : alias Franck. Anno domini Millesi moquadringentesimo octogesimo septimo. Quinto decimo Kal.' Martii.

The register is in 4 lines below. In the whole, 139 leaves. There are neither signatures, numerals, nor catchwords. The reader may consult Audiffredi's *Edit. Rom.* p. 278; the *Incunab. Typog. fasc.* iii. p. 88-9; and the *Index Libror.* vol. ii. p. 109-110. This is a rare edition, and appears to have escaped Fournier; but is noticed by Brunet. The arrangement in the *Dict. Portat.* under the article 'SCRIPTORES,' p. 480, is perhaps preferable to that in the *Manuel du Libraire,* vol. ii. p. 463; since the reader is referred, in the latter, to too many detached articles. De Bure is very superficial: *Bibliogr. Instruct.* vol. ii. p. 583-4. The present is a fair copy; in red-morocco binding.

153. Scriptores De Re Militari. *Printed by Eucharius Silber. Rome.* 1494. Quarto.

This is an impression of some little importance; as it contains the first printed text (although a version) of the *Strategicum* of Onosander. Fabricius and Ernesti appear to have been ignorant of this edition; which is copiously and particularly described by Audiffredi, and to whom Seemiller seems to have been indebted for his own account of it: *Edit. Rom.* p. 329; *Incunab. Typog. fasc.* iv. p. 43. The recto of the first leaf gives the title to Vegetius, in capital letters. The reverse contains the address of Verulanus. On the recto of fol. 36, we read the imprint to Vegetius.

Romæ impressum per Eucharium Silber Alamanum. Anno a natali christiano. M.cccc.xciiii. die. xxiii. Octobris.

Frontinus follows; having an imprint of the date of 1494, 3d of Nov. Modestus and Ælian are without dates: but the texts of these four authors terminate on x vi inclusively, in fours. Onosander begins on A recto:

Onosander ad. Q. Verānium de optimo Imperatore eiusq; officio ꝑ Nicolaum Sagundinū e græco in latinum traductus.

and extends to D iv inclusively; in fours. On the reverse of D iv, we read as follows:

Onosandri De optimo Imperatore: eiusq; officio: ꝑ Nicolaum Sagundinum e græco in latinū Traducti. Finis.

Audiffredi makes no doubt of the whole impression being executed by Silber; and the exact conformity of the types renders such a conclusion very probable. The ornamental capital initials are similar to those of which fac-similes are given at p. 357 of vol. ii. Harles erroneously affixes the date of 1493 as that of the earliest appearance of the version of Onosander. *Introd. Ling. Græc.* vol. ii. p. 34. The present is a fair copy; in red morocco binding.

532. Scriptores De Re Militari. *Printed by Plato de Benedictis. Bologna.* 1495-6. Folio.

The title page, in four lines, informs us that this impression contains the texts of Frontinus, Vegetius, Ælian, and Modestus. The prefatory epistle of P. Beroaldus is on the reverse of the first leaf. On A A. ii, begins the text of Frontinus; which concludes on the recto of F F IV, in sixes, with the following imprint:

Impressum Bononiæ per Platonem de Benedictis librorum cussorē Anno. MCCCCLXXXXV. die uero decimo Iulii.

The device, as at page 39 of vol. ii, is beneath. The reverse is blank. The recto of G G i, is also blank; and on the reverse begins the address of S. Verulanus, as in the preceding impression. On the reverse of R R v, after LAVS DEO, we read the ensuing general colophon to the whole:

DE Arte Militari: Frontinum: Vegetium: Aelianum et Modestū auctores penitus Diuinos q̃ castigatissime impressit omni solertia Plato de Benedictis Bononiensis In alma ciuitate Bononiæ Anno salutis. M. cccc.lxxxxvi. Decimosexto kalen. Februarias.

The device, as before, is below. From the register, on the recto of the ensuing and last leaf, we gather that the signatures run in sixes; with the exception of F F, which has only two leaves. Maittaire (as Panzer correctly notices) has inserted the latter colophon at p. 609 of his first volume: the title of Frontinus only being introduced at p. 590: sub anno 1495. The present is a fair sound copy; in calf binding.

533. Scriptores De Re Rustica. *Printed by Jenson. Venice.* 1472. Folio.

Editio Princeps: 'jucundum præsens editio oculis spectaculum exhibet, seu chartæ nitor, seu typorum, qui rotundi sunt, elegantia spectetur.' This is just praise bestowed by Seemiller upon the present beautiful production. If its rarity were equal to its splendor, few books would be more anxiously sought after by collectors. A copy of it has been, and yet is, in almost every public and private library of distinction. Bibliographers also have been particular in their descriptions; but no one is more explicit than Sardini, in his *Storia Critica di Nicolao Jenson*, lib. iii. p. 25-6. The supposed previous impression of the date of 1470, mentioned by Gesner and Ernesti, is entirely fictitious. The recto of the first leaf of the present edition is blank. On the reverse, we read the following address of the editor Georgius Alexandrinus; which contains so much good sense, that the reader may be gratified by a transcription of it:

g Eorgius Alexandrinus Petro Priolo. M. filio. S. Priscas dictiones de tribus rei rusticæ scriptoribus annotatas: ut tibi latinæ elegantiæ studioso patritio morem gererem: pro tempore breuissime enarraui. Quanquam aut plura annotassem: aut enaratius ea interpretatus essem: si mihi uel plus ocii a lectione publica relictum: uel maius ab impressoribus spatium concessum fuisset. Nam tu optimus testis es: hos libros potius transcursim et in tumultu perlectos: quam diligentius emendatos fuisse: adeo me morbo grauiter tentatum impressores urgebant. Cætera mi Petre si ἀκριβεςέρως rustica præcepta euolueris: magna ex parte sine tradente cognosces. Illius tamen et te et reliquos: qui Catonis Varronis &. L. Columellæ libros legent: commonefacio: ut de multis medicos consulant: alia ab herbariis discant: nonnulla a ueterinariis requirant. Sed ante omnes eum adeant uirum: quem diutius ruri uersatum colendo agro: tuendo pecori: fructibus condendis: salgamisque faciendis egregie operam dedisse nouerint: quando res disciplinaq; rustica potissimum usu et experientia docente habeatur. Vale.

A table, entitled 'Enarrationes Brevissimæ,' in 13 leaves—with an epistle and another table, in 4 leaves—follow. On the recto of fol. 19, begins the text of Cato. On the recto of fol. 40, is the colophon to the same. A table of the Books of Varro, in 3 pages, succeeds. The text of the same author follows: containing 43 leaves.

Then 2 leaves, entirely blank. A table, in 4 leaves, of the books of COLUMELLA, immediately follows; the text of this writer containing 148 leaves. On the reverse of the last of these leaves, is a colophon of the same date as the preceding and succeeding. We have, next, a blank leaf. The last author is PALLADIUS RUTILIUS; containing 60 leaves. The recto of the last leaf of this author presents us with the ensuing colophon;—similar to those which precede it.

PALLADII RVTILII TAVRI AEMILIANI VIRI ILLVSTRIS DE RE RVSTICA LIBRI IMPRESSI VENETIIS OPERA ET IMPENSA NICOLAI IENSON GALLICI. M.CCCC.LXXII. NICOLAO THRONO DVCE VENETIARVM INCLYTO.

An elegant address of Franciscus Colucia Verzinensis to Jenson, is beneath. The reverse is blank. There are neither numerals, signatures, nor catchwords. In the whole, 292 leaves. The present is a fair copy, with the initials whimsically illuminated, and was formerly in the Valliere Collection. It is bound in red morocco.

534. SCRIPTORES DE RE RUSTICA. *Printed by Bartholomeus Bruschius, alias Bottonus. Reggio.* 1482. Folio.

EDITIO SECUNDA. However the publisher of this book may boast of his having first introduced the art of printing into Reggio, and of having compared many ms. copies of the authors here published, this edition is nothing more than a mere paginary reprint of the preceding one. At the end of the table of explanatory terms from Varro, &c. there is an epistle from Georgius Alexandrinus to Bernardus Justinianus, in 3 pages: from the bottom of the 1st page of which I extract the following:—which belongs, however, to the previous impression:—and is found in the same epistle, immeditiately before the table to Cato. The contractions are here filled up.

> Igitur cum Nicolaus Jenson Prisci Catonis librum uiri censura triumphoque insignis: & sui confessione æui optimi sine æmulo agricolæ impressurus esset: nec non & tres doctissimi illius Varronis libros: qui potius par: quam æmulus græcorum scriptorum in quocumque disciplinarum genere fuit:

& si huiusmodi recognitionem sæpe recusassem: quod peritissimi antiquarii & ociosi hominis foret: non potui satis honeste bonis & studiosis uiris id petentibus negare: præsertim cum se uereri dicerent: ne temerario & uelut sacrilego quorundam conatu de maiestate catoniana uarronianaque doctrina plurimum nobis tolleretur: &c.

On the last leaf but one, we read the imprint thus:

PALLADII RVTILII TAVRI AEMILIANI VIRI ILLVSTRIS DE RE RVSTICA LIBRI IMPRESS REGII OPERA ET IMPENSIS BARTHOLOMEI BRVSCHI AI' BOTONI REGI, ENSIS . M . CCCCLXXXII NONIS IVNII.

The conclusion of an address from the printer, to Bartholomeus Bruscus, and the verses which ensue, are worth subjoining:

Iis denique diuinis (ut ita dixerim) Libris non modo tua opera: sed etiam impensis: et aliis compluribus uoluminibus hac in urbe q̃; accuratissime exaratis tibi merito propria debet: ex quo nec iniuria illud de te dixeris. Primus ego in patria modo chartas ære signaui . Et nouus in Regio bibliopola fui . Vale .

Priscorum quicunque studet monumenta doceri
Terrarum & cultus: arma deosque simul .
Hos legat antiquos: Varronem tumque Catonis
Scripta: Columellam: Palladiumque legat .
Rura canunt: rurisque deos: his uita magistris
Desueuit querna pellere glande famem .
Impressit regii: nuper uolumina quorum
Optime bottonus nomine Bartholomeus .

The Register, on the last leaf, tells us the order of the signatures, as follows: A 6; a 8; b, c, 10; d 8; e, f, g, 10; h, 8; i 6; K, l, 10 leaves: hence, to z, &, ɔ, and ꝛ, in eights. Next, aa 8; bb 12; cc 8; dd 8;

and ee to hh, inclusively, 10 leaves. This edition is printed with a handsome type, presenting us with a well arranged page. Panzer has referred to a great number of authorities; but the foregoing description will be found sufficiently particular. The present is a large but stained copy: in calf binding.

535. SCRIPTORES DE RE RUSTICA. *Printed by Benedictus Hector. Bologna.* 1494. Folio.

The recto of the first leaf presents us with the title thus arranged:

Opera Agricolationum: Columellæ:
Varronis: Catonisq;: necnon
Palladii: cum exscriptio
nibus & commēta
riis. D. Philip
pi Bero
aldi.

From the colophon, on the recto of the last leaf but one, we gather the contents of the impression:

Opera agricolationum: Columellæ: Varronis: Catonisq; necnō Palladii: cum exscriptionibus. D. Philippi Beroaldi: & cōmentariis quæ in aliis impressionibus nō extant. Impressa Bonon. Impensis Benedicti hectoris bononiensis. Mcccclxxxxiiii. xiii. calen. octob. Ioāne bētiuo. ii. reip. bono. habenas fœliciter moderāte.

On the reverse is the register with the printer's device: being the letter B within a triangle, surrounded by a circle, and an elongated cross at top. Some verses from Ugerius Pontremulensis to the reader, and twelve to the printer, ensue. In the latter, it is wished that the Gods may give Benedictus Hector, 'pylios annos longamque salutem:' A neat copy, in calf binding.

536. Scriptores De Re Rustica. *Printed by Dionysius Bertochus. Reggio.* 1496. Folio.

On the recto of aa i we read the title, as before. On the reverse is the epistle of Beroaldus; from which I extract the following:

—'Hosce uno uolumine cõnexos nuperrime impressit Dionysius de Bertochis castigatius limatiusque quam priores impressores factitauerint: Additis non paucis appendiculis: quod ueluti illicium emptori sit: eumq; faciat empturientem magis, &c.

The colophon, on the recto of M v, is as follows:

Opera agricolationum: Columellæ: Varronis: Catonisque necnon Palladii: cum exscriptionibus D. Philippi Beroaldi: & cõmẽtariisq; Impressa Regii impẽsis Diõysii Bertochi Regien. Impante diuo Hercule Estẽ. MCCCCLXXXXVI. XIIII. Kalen. Octobris.

From the register we find that the signatures run thus: aa & a in sixes; hence, to z, in eights: z four; & six; ɔ, ꝛ, in eights. A to L in sixes: L 4 and M 6 leaves. The verses of Ugerius, with the device of the printer, follow the register. There are running titles, and ornamented capital initials. The present is an indifferent copy, in calf binding.

GRAMMAR

AND

LEXICOGRAPHY.

Grammars and Lexicons.

537. Ammonius. in Quinque Voces Porphyrii. Gr. *Printed by Calliergus. Venice.* 1500. Folio.

This grammatical treatise forms the first part, or portion, of the volume which has been particularly described and illustrated in vol. i. p. 263-5, ante; and which contains *Simplicius's Commentary upon the Categorics of Aristotle.* On the recto of the first leaf is an ornament, printed in gold, having I C in the centre, and ΝΙΚΟΛΑΟΥ ΤΟΥ ΒΛΑΣΤΟΥ at the bottom of each extremity. Beneath it we read as follows:

ΥΠΟΜΝΗΜΑ ΕΙC ΤΑC ΠΕΝΤΕ ΦΩ
ΝΑC ΑΠΟΦΩΝΗC ΑΜΜΩΝΙΟΥ
ΜΙΚΡΟΥ ΤΟΥ ΕΡΜΕΙΟΥ.

This, with 28 lines below, is upon the recto of A β. On the recto of E v, in eights, we read the ensuing colophon.

Ενέλησιν ἐτυπώθη δαπάνη τοῦ εὐγενοῦς καὶ δοκίμου ἀνδρὸς κυ-
ρίου Νικολάου βλαχοῦ τοῦ κρητός. οὐκ ἄνευ μέντοι προ-
νομίου. Ετει τῶ ἀπὸ τῆς Χριστοῦ γενήσεως, χιλιοστῶ
πεντακοσιοστῶ, σκιροφοριῶνος ἐννάτη φθίνοντος.
ἐπὶ ἀρχοντος Αὐγουστίνου Βαρβαδίκου
τοῦ μεγαλοπρεπεστάτου, τὴν
βασιλίδα τῶν πόλεων
ταύτην εὐτυχῶς
ἡνιοχουντος :-

The reverse is blank. This beautiful book is printed in the usual style of elegance of the press of Calliergus. The capital initials (vide post Art. 'Etymologicon Magnum') are ornamented, and printed in red ink. The titles, to the several tracts contained in the impression, are also uniformly in red. The reader may consult two useful notes in Maittaire's *Annal. Typog.* vol. i. p. 96, 712. The beautiful condition of this copy (in russia binding) can hardly be exceeded.

538. Catholicon; seu Grammatica et Lexicon Joannis Balbi de Janua. *Without Name of Printer; but supposed to have been executed by Gutenberg. Mentz.* 1460. Folio.

Editio Princeps. Before we notice the contents of this magnificent and very rare production of ancient typography, it may be gratifying to the reader to be presented with a brief account of the manner in which it has been alluded to, or described, by preceding bibliographers. Such an account must necessarily involve a good deal of labour and research; but the present is a publication of no ordinary occurrence, and must ever continue to be considered as a splendid monument of the ingenuity and perseverance of the inventor of the art of printing with metal types.

Although Prosper Marchand has referred to the treatise of Mentelius, upon the origin and progress of the Art of Printing, (1644, 4to.) yet, as this treatise appears in the 1st volume of Wolf's *Monumenta Typographica*, p. 189-404, no mention is made in it (which I have been able to discover,) of the Catholicon of 1460. Mentelius notices the labours of Mallinkrot, (1640, 4to.;) but among these, in the same publication, p. 549-802, there is also no mention made of the Catholicon. Mentelius had a knowledge of the Durandus of 1459, and of the Bible of 1462; and Mallinkrot passes in silence over the publications between the Durandus and the Offices of Cicero of 1465: *idem.* p. 686-8. La Caille, in his *Hist. de l'Imprimerie et de la Librairie*, 1689, 4to. p. 11, gives a brief description of the work under consideration; which description has been borrowed by Chevillier in his *Hist. de l'Imprimerie de Paris*, 1694, 4to. p. 14. Each of these bibliographers assigns the work to the press of Fust and Schoeffer.

We now approach the writers of the 18th century. Maittaire is particular and exact; although he makes no conjecture about Gutenberg being the printer of it. He conceives it to have been executed at Mentz, and says it is the first book without the name of the printer. He tells us that the author of the Lexicon was not very skilful in his style of Latinity; nor the printer very vigilant in detecting the frequent errors of orthography—'Sed hujusmodi errata (continues he) in primævis illis librorum editionibus sæpe occurrent.' He borrows, from the *Menagiana*, vol. iii. p. 61-2, what may be acceptable to the reader—concerning the name of the author. 'La ville de Genes, en Grec Γενοῦα, en bon Latin *Genua*, est appellée dans les auteurs du bas siecle *Janua;* d'où Jean Balbi de Genes Jacobin, auteur du Dictionnaire nommé Catholicon, a été nommé JOANNES DE JANUA.' Maittaire refers us also to Bayle. *Annal. Typog.* vol. i. p. 271, note 2. Bayle does not pretend to any knowledge of the various early editions of this work; but shews, in a note, his usually acute and successful style of literary controversy, in combating the errors of Oudin and Borrichius; the former of whom had a notion that Balbi and JACOBUS DE VORAGINE were one and the same person: and the latter, in opposition to Du Cange, that PAPIAS was the author of this Lexicon. Simler thought Joannes de Janua, Joannes Januensis, and Joannes Balbus were THREE distinct persons! *Dict. Historique,* &c. vol. i. p. 427, note B, edit. 1730.

Wolfius, in his edition of a part of the *Bibliotheca Aprosiana*, 1734, p. 215, note *(u)* refers to Quetif's *Script. Ordin. Prædicat.* vol. i. p. 462, vol. ii. p. 818; which latter writer erroneously imagined that there was a Mentz edition of the work, of the date of 1450. This error of Quetif is also noticed by Fabricius, in his *Bibl. Med. et Inf. Ætat.* 1734, vol. i. p. 437, note *. Fabricius properly censures the supposition of there being *three* early Mentz editions of the Catholicon, and as properly assigns the date of 1460 to the present. Marchand has made rather a lively attack upon Fabricius, for his condemnation of Quetif; and professes himself to be a believer in three early Mentz editions, of which this is the third. He also supposes that the types are formed of wood. His description, in other respects, is interesting as well as copious. *Hist. de l'Imprimerie,* 1740, p. 36-7, note U. The Abbé Mercier de St. Leger has corrected this latter bibliographer in the second edition (1775, p. 19-20) of his Supplement to Marchand; but not in the first edition: 1773, p. 11.

Schwarz, in his *Prim. Quæd. Doc. de Orig. Typog.* pt. ii. p. 11, 12, is brief, sensible, and correct. He differs from Marchand; noticing the Uffenbach copy UPON VELLUM, and a paper copy which he saw in the Cathedral Library at Mentz. The notion of Fournier was rather a singular one. He conceived the book to have been printed by Schoeffer, and that it was the first extant produced by metal types. *De l'Origine de l'Imprimerie*, 1759, p. 236-240. Schoepflin simply describes it as a production 'absque nomine artificis.' *Vindic. Typog.* 1760, 4to. p. 34. Meerman retracts his former supposition that we should read 1470, instead of 1460, as the genuine date of the work. He considers it to be the production of Gutenberg's press; but, in his observations upon the colophon, he betrays a strange want of liberality in assigning to Gutenberg the most unworthy motives for the concealment of his name. *Orig. Typog.* vol. ii. p. 95-9. De Bure is comparatively jejune and uninteresting: noticing, however, three copies UPON VELLUM. *Bibliogr. Instruct.* vol. iii. 1765, p. 59-61. Osmont, who appears to have never seen the edition, merely mentions the selling of the Préfond copy (*Cat. de Préfond*, n°. 567) for 200 livres; and that there are copies upon vellum 'qui n'ont pas de prix.' Of the reimpressions of the work, he notices only that of 1494. *Dict. Typog.* 1768-9, vol. i. p. 369. Bauer has a brief list of the various editions in the xvth century, referring to Vogt, and to the authorities cited by him. *Biblioth. Libror. Rariss.* 1770, vol. i. p. 166. Vogt quotes Diecmannus, *Spec. Gloss. Lat. Theotisc.* p. 3, 4, besides Maittaire. The subsequent edition of 1469 is not mentioned in the *Catalog. Libror. Rarior.* (edit. 1793) p. 238. The Abbé Rive is sufficiently vague and superficial in his account of it. *La Chasse aux Bibliographes*, p. 104.

We are now to notice the more ample and satisfactory accounts of later bibliographers; and may first introduce that of Crevenna, in the *Catalogue Raisonné* of his library: vol. iii. p. 28, 1775, 4to. This description is copious and interesting, including a good portion of bibliographical history; but we do not gather from it whether the author agrees with Meerman in his conjecture of assigning the printing to the press of Gutenberg. The copy there described * is stated to

* The dateless edition of the Catholicon, in large folio, which is well described at p. 32 of the same catalogue, appears, from the evidence of the types, to have been executed by Fust and Schoeffer. The late Bishop of Ely possessed a copy of this edition (now in the library of the Duke of Devonshire,) which, from his ms. notes, appears to be divested of parts or divisions, and of a table of the Rubrics; so as to have the appearance of a more ancient impression than the above.

be one of the most beautiful and perfect in existence. We proceed, in the next place, to Würdtwein.

This able bibliographer concurs in the rational conclusions of those who assign this volume to the press of Gutenberg; and who affirm that the types are fusile or metal, differing essentially from the small types of Fust and Schoeffer. His description of the volume is minute and faithful: *Biblioth. Moguntina*, 1787, 4to. p. 66-70. Panzer is sufficiently particular in his references; adding that the Vocabulary, executed by NICOLAS BECHTERMUNZE, in the years 1467 and 1469—(a printer, who redeemed the types of Gutenberg from Conrad Humbrecht, or Humery, and who printed these Vocabularies *precisely in the same characters* with those of the present work)—sufficiently attests that Gutenberg was the typographical artist of the Catholicon of 1460. *Annal. Typog.* vol. ii. p. 113. This is probably the strongest reason adduced in favour of Gutenberg; and has not failed to be mentioned by subsequent bibliographers. La Serna Santander and Lambinet are copious, but do not afford any novel information. The latter notices eight copies of the work UPON VELLUM, and nine upon paper: all in foreign collections. *Dict. Bibl. Choisi*, vol. ii. p. 139; *Orig. de l'Imprim.* vol. i. p. 180, 187. Oberlin, in his *Essai d'Annales de la Vie de Jean Gutenberg*, 1801, 8vo. p. 36-8, depends entirely upon preceding authorities, to which he refers his reader; and appears to have never seen a copy either of the Catholicon or of the Vocabulary: vide post.

Fischer, in his *Essai sur les Monumens Typographiques de Jean Gutenberg*, 1801, 4to. gives a fac-simile of the type, and a good description of the volume; observing, however, that 'it is too well known to require a particular account,' p. 83-7. Lichtenberger has judiciously availed himself of the labours of his predecessors, and given a compressed but accurate description of it: *Initia Typographica*, p. 37. The last author we shall notice is J. F. Née De La Rochelle; whose *Eloge Historique de Jean Gensfleisch, dit Guttenberg*, appeared at Paris in 1811, 8vo., the same year in which the preceding work was published. I may embrace another opportunity of delivering a detailed opinion upon the merits of the *Eloge de Guttenberg*:—observing only here, by the way, that few works have displayed greater enthusiasm, or more fanciful conceits upon a newly-founded hypothesis. The reader is constantly losing himself in pathetic or extravagant exclamations, or in inferences so shrewd and unexpected, that none but the author's own sagacity can comprehend them. Thus—to pass over many ridiculous observations in his account of this celebrated book—Née de la Rochelle thus explains

the following passage in the colophon :—'quique numero sæpè parvulis revelat quod sapientibus celat :'—un trait justement lancé contre Pierre Schoyffer, jeune écrivain, qui, sans avoir étudié long-tems le mécanisme de l'art d'imprimer, venait d'imaginer assez promptement des procédés plus abbréviatifs, sur lesquels Guttenberg avait long-tems lui-même rêvé sans succès.' Is it likely that a man would borrow the language of scripture in praise of one who is represented as his rival, and as provoking his constant jealousy? Consult p. 79-83, and p. 107, of the work last referred to.

From the foregoing authorities it seems at least exceedingly probable that the work, of which we are treating, is one of the very few legitimate productions of the PRESS OF GUTENBERG. It contains (according to Née de la Rochelle,) 'a complete course of study;' and obtains its name, CATHOLICON, from its UNIVERSAL applicability. The Lexicon, which is said by Fabricius 'minimè contemnendum,' is at least three times as large as the Grammar. The contents of the Grammar are gathered from the first sentence, which may be called the title of the work. The first two lines are printed in red; and are the only red-ink printing which I discover throughout the volumes.

Incipit summa que vocaī catholicon . edita a fra
tre iohanne de ianua . ordinis fratꝝ predicatoꝝ .
Prosodia quedā ps
grāmatice nuncupa
tur . Partes siquidem
grāmatice sunt qua
tuor . scilicet orthoḡ
phia ethymologia
diasintastica et pro
sodia . Orthoḡphia
d'r ab orthos quod
ē rectum et graphia
scriptura . Jn̄ orthoḡ
phia . i . tractatus de

The preceding is at top of the first column, on the recto of the first leaf. A full page contains 66 lines. The present copy is divided into

2 volumes; and the first volume, according to the pencil-numerals, contains 191 leaves. It concludes on the recto of the 191st leaf, thus:

us . terra est in finibus ꝑdumee . Et interpreta
tur festinans . uel consiliator. SEQUITUR . I

The reverse is blank. On the recto of the first leaf of the second volume, we read the explanation of the letter, or perhaps word, I; thus:

est impatiuus de eo is it . facit enī impatiuꝰ
I eat . Itē sicut dic hug. hec' figura latina I

On the recto of the last leaf but one, at bottom of the second column —after a subscription informing us of the completion of the original MS. in the year 1286—we read the printer's memorable colophon, concluding with four hexameter verses.

Altissimi presidio cuius nutu infantium lingue fi
unt diserte . Qui q; nūo sepe ꝑuulis reuelat quod
sapientibus celat . Hic liber egregius . catholicon .
dñice incarnacionis annis M cccc lx Alma in ur
be maguntina nacionis inclite germanice . Quam
dei clemencia tam alto ingenij lumine . dono q; g̈
tuito . ceteris terraꝝ nacionibus preferre . illustrare
q; dignatus est Non calami . stili . aut penne suffra
gio . sꝫ mira patronaꝝ formaꝝ q; concordia ꝑpor
cione et modulo . impressus atq; confectus est .
Hinc tibi sancte pater nato cū flamine sacro . Laus
et honor dño trino tribuatur et uno Ecclesie lau
de libro hoc catholice plaude Qui laudare piam
semper non linque mariam DEO . GRACIAS

This gives us, explicitly, the date of the printing of the work; and it is the fourth book in order which has such a typographical mark of distinction. On the reverse of this leaf, begins a table, thus;

equitur tabula rubricaꝝ huius uoluminis . Et
p̄mo de ortographiaj

On the recto of the ensuing and last leaf, there are only the following eight lines:

De contentis sub allotheca cxxviij
De regulis ciconij cxxix
De modo punctandi cxxx
De comate cxxxj
De colo cxxxij
De periodo cxxxiij
Quinta ps huuis opis tractat de ethimologia rectū litteraꝝ alphabeti ordinem tenens cxxxiiij

According to the pencil-numerals, there are 184 leaves in this second volume: the work forming, in the whole, 375 leaves. Thus have we completed an elaborate, and, it is hoped, not uninteresting account of this extraordinary publication; the rarity, beauty, and intrinsic curiosity of which are sufficient to make it always a desirable acquisition to the cabinets of the curious.* We are astonished—on examining such a mass of close printing, executed upon paper of almost matchless manufacture—at the perseverance and skill of the inventors of the typographic art!—It is however time to bring this article to a conclusion. Most public and private collections, in this country, contain a copy of this edition of the Catholicon; but a more ample and beautiful copy of it than the present, can with difficulty be found. It is bound in red morocco. The Noble Owner of it parted with rather an indifferent duplicate, last year,† (having the last leaf ms.,) for 58*l.* 16*s.*

539. CATHOLICON. EJUSDEM. *Printed by Gunther Zainer. Augsbourg.* 1469. Folio. 2 Vols.

At the conclusion of the bibliographical description of this impression, we shall take occasion to notice a supposed earlier edition of the work, without date, and attributed to the press of Mentelin. On the recto of the first leaf of the present edition, we read

* It is said to be the FOURTH BOOK WITH A DATE: but it should be remembered that the *Constitutions of Pope Clement V*, were printed in June, in the SAME YEAR.

† In a portion of the *Alchorne Collection*, purchased by Earl Spencer, and sold by auction, by Mr. Evans, in May 1813: see no. 121.

as follows:—(there being a blank for the first two lines, which are here supplied by MS., in red ink, in imitation of the preceding:)

Rosodia quedaz
pars gramatice
nūcupatur. ptes
siquidē ḡmatice
sūt quatuor scili=
cet. orthoḡphia.
ethimoloia.* dpa=
sintastica. ꝛ psо=
dia Orthogra=
phia dicit ab or=

On the reverse of folio 88, the second and third articles of the DICTIONARY are thus:

Aaron. interpretatur mons fortis . dicā ī v'go .
vl'mons fortitudīs . siue mōtan9 . vt di' in inf=
ptationib3. Hug'. v'o dicit, Aaron infpretatur
mōs fortitudīs. q'a thuribulū aureū accipiens
int' mortuos et viuos stetit . et ruinaz mortis q̄si
q̄dā mōs fortis exclusit .

b . ppositio . oīb3 ī cōpositiōe pponit lr̄is .
absqz c. vl' q. vl't . vt supra pleni9 dixi in
prima pte capl'o de b. Hn̄ v'sus . Ab. si cōponis
elemēta queqz sequūtur, C. q . t. tm̄ simul he tres
&c. &c. &.

A full page has 49 lines. There is no regular division of the volumes, which is rather remarkable; as the two, if united in one, would form an unusually ponderous folio. The impression contains, in the whole, 510 leaves. The subscription of the MS., printed here, as well as in the preceding edition, informs us that the work itself was completed A. D. 1286. The printer's subscription, or colophon, is on the recto of the last leaf: — but it must be premised that the first letter of each of the first 7 lines, together with the first three words of the 6th line,

* Sic.

solve the riddle of the printer's name; which will be thus—GVNTHER EX REVTLING ZAINER. The colophon is as follows:

Grammatice partes & vocum proprietates .
Uerius inuenies hoc codice: si quoqz queres .
Nomen . qui libro scripturam impresſit ī illo .
Tunc cito comperies p litterulas capitales .
Hinc poteris certe cognomē noscere aperte .
Ex reutling zainer hic dicitur else magister .
Recte presentis artis doctiſsimus ipsus .
Ut pateat nomen libri qui dicitur else .
Sumptus de varijs autoribus atq; poetis .
Katholicon . fertur quem collegiſse iohānes .
Cui nomē patriū dat ianua . iūcta sit ensis .
Hoc compleuit op9 lux vltīa mensis apīlis .
Dum currunt anni nati factoris in orbem .
Millequadringēti quis sexaginta nouemqz .
Adijce . vindelica finitur in vrbe serena .
Quam schowēberg tenuit q' libro pīludia dedit .
Titulo cardineus praeses ubiqz coruscus .
Terminat ſz diuus presul ex werdemberg altus
Cum paulo secundo papa . imperante fridrico .
Deo gratias.

Like the preceding, the present edition is printed in double columns; and in the same type with which *Schuzler* printed the JOSEPHUS of 1470, described at page 98 of the second volume. In regard to beauty and splendor of typography, it must be admitted that Zainer has eclipsed the preceding impression. Such a beautiful copy of it as the one under description (bound in russia) will not often be met with.

It remains to say a few words respecting a supposed earlier impression, without date, which has been attributed to the press of Mentelin.

Marchand thought this dateless edition, (which has 67 lines in a full page,) to be even anterior to that of 1460; but Meerman, on the

authority of Fournier, properly rebuts such conjecture. Marchand is more particular in the second part of his *Hist de l'Imprimerie*, p. 134, than in his first part, p. 37-8, note U: yet Fournier, in a note at p. 85, informs us that even the extended description of Marchand is not quite accurate. See the very particular account in the second dissertation upon the *Origine* &c. *de l'Imprimerie*, p. 84, &c. 'It is doubtful,' adds Meerman, 'whether this Mentelin edition be prior or subsequent to Zainer's impression of 1469.' *Orig. Typog.* pt. ii. p. 99, note. Fournier ascribes this dateless edition to the press of Mentelin, from its similarity to the *Speculum Historiale*, &c. of Vincent de Beauvois, printed in 1473, with the name of Mentelin subjoined.

Mr. Beloe, in his *Anecdotes of Literature and Scarce Books*, vol. IV. p. 401-2, seems rather persuaded, upon the authority of La Serna Santander (vol. ii. p. 142) that this dateless edition may have been printed by Mentelin; adding, from a copy seen by him in the possession of the late Bishop of Ely, that he never 'saw any book, the character of which entirely resembled this'—and that 'it bears every mark of being printed in the very earliest infancy of typography.'* The point will perhaps ever be *sub judice;* but I incline to believe that the impression of Zainer is more ancient than the one attributed to Mentelin. Seemiller shews us, upon the authorities of Zapf and Hambergerus, that Zainer's edition is of exceedingly great rarity. That Orlandi and De Bure should have been ignorant of it, may not excite much surprise. *Incunab. Typog. fasc.* I. p. 15.

* Mr. Beloe continues—'There is an edition [qu. of the Catholicon?] of great antiquity in the King's Library, in which the letter R [alluded to by La Serna Santander, and so frequently mentioned in the foregoing volumes—but see TYPOGRAPHICAL INDEX, post:] is found. This I have examined, and it is the only book, in a Gothic character, in which that letter is found.' *Ibid.*

It is presumed Mr. Beloe means 'the only book' *to his knowledge;* since I am in possession of an edition of *Sylvaticus's Medicinal Pandects*, in semi-gothic types, without date, of which the lettering, on an old binding, assigns the volume to the press of Mentelin. This book is printed in a character smaller and essentially different from that of the Bible of 1462; and exhibits this peculiarly-formed R in the second line of the prefatory epistle of Mathæus Moretus. It also occurs several times in the text; but by far the greater number of R's is essentially different. [The fac-simile, in vol. i. p. 40, will shew what is the 'peculiar formation' of the R here alluded to.] Laire has made especial mention of this edition of the *Medicinal Pandects* of *Sylvaticus;* and the late Bishop of Ely, in his ms. memoranda, refers to Laire's account of it without having ever seen the volume itself. It is rather a grand book, and contains, according to the *Index Libror.* vol. i. p. 184-5, 307 leaves. There are no signatures, numerals, or catchwords.

540. CHALCONDYLAS (DEMETRIUS) ET MOSCHOPULUS. EROTEMATA. CORINTHUS, DE DIALECTIS. Gr. *Without Place, or Date; but supposed to have been printed at Milan, towards the close of the XVth Century.* Folio.

We are about to describe a volume of such uncommon rarity, that the late Revd. T. Crofts imagined there were not three copies of it in existence. Paterson, who sold the library of Crofts, has added, from the notice of De Bure, that 'Saxius mentions another copy in the Ambrosian Library at Milan.' See *Bibl. Crofts*, n°. 105. Mr. Crofts's copy was purchased by Mr. King for 8*l*. De Bure confesses that he had never seen this edition; but the Pinelli and Crevenna collections each supply a copy of it. *Bibl. Pinell.* vol. iii. n°. 7154; *Bibl. Crevenn.* vol. iii. n°. 2988. The Pinelli copy is the one under description; it having been purchased by Lord Spencer for 19*l*. 8*s*. 6*d*. The Cardinal Loménie de Brienne had also a copy; see Laire's *Index Libror.* vol. ii. p. 3-4. Laire refers to the *Bibl. Portatile* of Boni and Gamba, edit. 1780, p. 123: which notice of it (exactly repeated in the subsequent edition of 1793, vol. i. p. 195) is brief and not very satisfactory. Panzer has given a sufficiently detailed description of it, from a 'well preserved copy' in the library of Harles. *Annal. Typog.* vol. ii. p. 97. Maittaire first made the public acquainted with the copy in the Sunderland (now Blenheim) Collection: as appears from his description in the *Annal. Typog.* vol. i. p. 753, note 7. Saxius has an excellent account of the learned and celebrated editor of the work, and a brief one of the edition, in his *Hist. Lit. Typog. Mediol.* col. CCCCXX-IV, p. DCXI. note (t). It is now time to bring the book itself under the notice of the reader. On the recto of a (i) we read thus:

Τὰ ἐν τῇ γραμματικῇ εὑρισκόμενα σφάλματα ἐν ταύτῃ περιέχονται τῆσ ελίδι καὶ τινεσ ἐπισημειώσεισ.

This, and every full page, contains 35 lines. On the recto of a ii,

Δημηλρίου χαλκονδύλου ἐρωτήμαἶα συνοπἶικὰ τῶν ὀκτώ τοῦ λόΐου μερῶν μεἶά Ἶινων χρησίμων κανόνων.

&c. &c. &c.

The first set of signatures includes θ: a to θ being in eights, and θ having only 4 leaves: a blank leaf forms the fourth. On the reverse of θ iii, we read the word ΤΕΛΟC. On the recto of a i begins the treatise of MOSCHOPULUS, thus:

Τοῦ σοφωτάτου καὶ λογιωτάτου κυροῦ μανουήλ τοῦ μοσχοπούλου Διορθωθέντων ἐρωτημάτων.
περὶ προσωδιῶν.

This treatise comprehends signatures, from α to θ, in eights; θ and ι have each only 6 leaves. On the reverse of ι vj, is the imprint τέλοσ. On the recto of α begins the treatise of CORINTHUS:

Περὶ Διαλέκτων τῶν παρὰ κορίνθου παρεκβληθεισῶν.

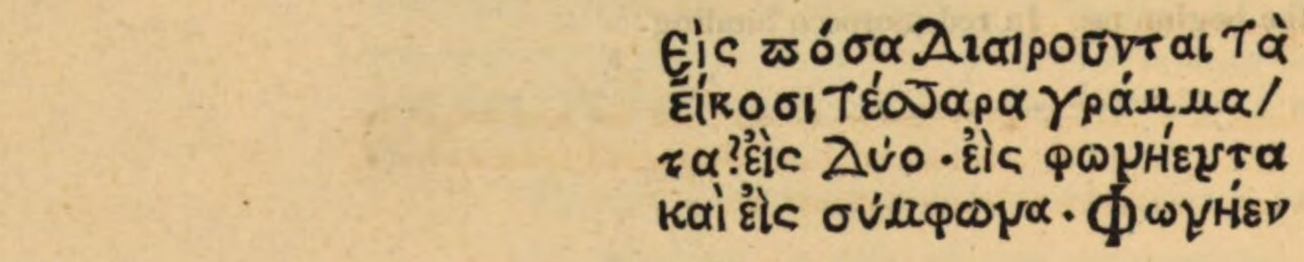
The signatures are α, β, and γ: the two former being in sixes, and the latter having 8 leaves—but γ iiii is erroneously marked γ iii. On the recto of γ viij, we read only 4 lines and a half, without any imprint or subscription; but from the exact conformity of this type with the Isocrates of 1493, (see vol. ii. p. 97,) there can be no question that the same artist executed both works. It has been already hinted that the printer may be Scinzenzeler.

Besides the copies before noticed, the collection of Röver contained one—*Bibl. Röver*, 1806, pt. i. p. 130, n°. 611—which, although called 'magnifique exemplaire,' is said to have been 'piqué de vers,' by Brunet: *Manuel du Libraire*, vol. i. p. 239, 240. Sir M. M. Sykes has also a fine copy, which was procured from Sicily; and another equally beautiful one is in the choice collection of the Rt. Hon. Thomas Grenville. The present copy is sound, and rather large, but a little soiled towards the beginning. In red morocco binding.

541. Chrysoloras. Erotemata. Gr. et Lat. *Printed by Peregrinus of Bologna. Venice.* 1484. Quarto.

The Editio Princeps of this work is supposed to be a Greek impression, without date, published either at Milan in 1480, or at Florence in 1488. See the *Bibl. Crevenn.* vol. iii. n°. 2979. Panzer, vol. ii. p. 100, refers only to this authority, and to *Gras.* p. 216. This dateless impression appears to be divested of a version; but it is extremely questionable whether it was published at Milan so early as the Crevenna Catalogue intimates. I should apprehend, from the supposed similarity of the types to those in Craston's Lexicon, that they may bear a resemblance to the Greek types in the Florence Homer of 1488: see vol. ii. p. 60, of this work. But I cannot help conceiving that there may be an error in this supposed similarity; and that the types are not unlike those of the impression under description, of which the reader is below presented with a fac-simile. If so, it is extremely doubtful whether the Venetian edition of 1484 may not be the first impression of the Erotemata of Chrysoloras. We proceed with a minute and full description of this rare and precious volume.

The recto of the first leaf is blank. On the reverse we observe, at top, the Greek alphabet in two lines, followed by the Lord's Prayer, and an Ave Maria; each in Greek and Latin. On the recto of the next leaf, a z, (for a ii) the work commences according to the ensuing fac-simile:



Whoever compares this with the Greek type of Jenson, may observe an exact conformity in many of the letters common to either; but the preceding has a worn appearance, and is printed with greatly inferior skill to that which is observable in Jenson's Greek typography. The work is printed throughout in Greek and Latin columns; having the signa-

tures a, and c, in eights; and b, d, e, and f, in fours. At the 10th line, on the reverse of f 4, we read the ensuing colophon, and alphabet:

Impræssum Venetiis per Peregrinum Bononiensem. M.CCCCLXXXIIII. DIE QVINTA FEBRVARII.

α . β . γ . δ . ε . ζ . η . θ . ι . κ . λ . μ . νν . ξ . ο . π . ϖ
ϱ . σς . τ⁊ . υ . φ . χ . ψ . ω .

a.	α.	Alfa.	n.	ν.	Ni.
bu.	β.	Vita.	x.	ξ.	Xi.
g.	γ.	Gamma.	o.	ο.	O micrō.
d.	Δ δ.	Delta.	p.	π. ϖ.	Pi.
e.	ε.	E.	r.	ρ.	Ro.
z.	ζ.	Zitta.	f.	σ. ς.	Sigma.
e í.	η.	Ita.	t.	τ. ⁊.	Taf.
th.	θ.	Thita.	y.	υ.	Hy.
i.	ί.	Iota.	ph.	φ.	Phi.
k c.	κ.	Cappa.	ch.	χ.	Chi.
l.	λ.	Lauda.†	pf.	ψ.	Psi.
m.	μ.	Mi.	o lōga.	ω.	oo.

The mode pointed out for the pronunciation of several of the Greek letters, differs, as the reader cannot fail to observe, from that now in common usage in our own country.*

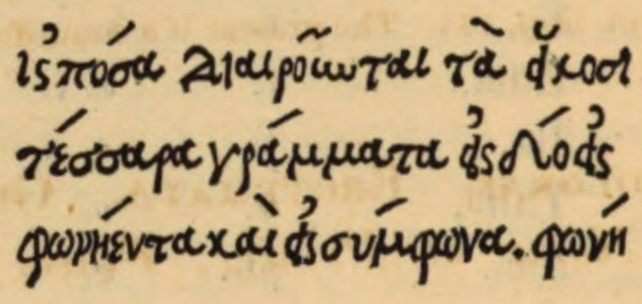
The present is a sound copy, in red-morocco binding, having several rough fore edges to the leaves.

* This pronunciation is in use among the modern Greeks; and has been noticed in Howell's *Familiar Letters;* in the *Herculanensia* of Messrs. Walpole and Drummond, and in Mr. Hobhouse's recent publication of *Travels in Albania,* &c.

† Sic.

542. CHRYSOLORAS. EROTEMATA. Gr. et Lat. *Without Name of Printer, Place, or Date.* Quarto.

This is the impression which is noticed by Morelli and Denis, as they each give the subjoined colophon. It is therefore different from the one described by Laire, 'as the probable production of the press of Calliergus, in Greek only, and printed towards the close of the XVth century.' *Index Libror.* vol. ii. p. 135, n°. 18. The Greek character with which the present edition is executed, may be called a *cursive* one, in comparison with others of the fifteenth century. On the recto of the first leaf, at top, we read according to the ensuing fac-simile:



The impression is entirely destitute of signatures, catchwords, and numerals; but it has 19 lines in a page, and contains 42 leaves. On the reverse of the last leaf but one, are the Ave Maria and Pater Noster. On the recto of the last, is the alphabet, as before; beneath which we read this subscription:

δεῖ δὴ χρημάτων, καὶ ἄνευ
τοῦτων . οὐδὲν ἐςὶ γενέσθαι
τῶν δεόντων .

τέλος .

The reverse is blank. The copy under description is so large, that the bottom and side margins are wholly uncut. It is elegantly bound in red morocco.

543. CHRYSOLORAS. EROTEMATA. Gr. et Lat. *Printed by Leonard de Basilea. Vicenza.* 1490. Quarto.

This is an exact reimpression of the Venetian edition of 1484; having the same paginary distribution of text, the same order of signatures, and the same number of leaves. The imprint is on the reverse of f 4, thus :

Impressum Vincentiæ per magistrū leonardū de Basilea. M . CCCCLXXXX . DIE PRIMO MENSIS SEPTEM .

The Greek alphabet follows, as before. Laire has briefly described it : *Index Libror.* vol. ii. p. 155. The present is a beautiful copy, in blue morocco binding.

544. CHRYSOLORAS. EROTEMATA. Gr. et Lat. *Without Name of Printer, Place, or Date.* Quarto.

Both Laire and Panzer refer to the *Bibl. Pinell.* vol. iii. p. 233, for an account of the present dateless edition. See the *Annal. Typog.* vol. iv. p. 110, n°. 324-5. *Index Libror.* vol. ii. p. 135, n°. 17. Whether the Loménie copy was formerly in the Pinelli Collection, I cannot say. The edition, under description, is executed in the same character of Greek type, and in nearly the same mode of arrangement, as is the Venetian impression of 1484. The type is, however, rounder and more perfect; and the Pater Noster and Ave Maria are seen on the reverse of e vij. The signatures, a to e, run in eights; but a iii and a iiii, are not marked. On the recto of e viij, is the alphabet, precisely similar to the foregoing. Under the second column, we read this imprint :

Chrysoloræ Manuelis
Erotimata* Feliciter
Finiunt.
Γέλοσ.

The reverse is blank. This is a large and beautiful copy, in red morocco binding.

* Sic.

545. Conjugationes Verborum Græcorum. *Printed at Deventer. Without Date.* Quarto.

I do not observe that Panzer, either in his Index, vol. v. p. 162, or in his first volume, p. 367-9, makes mention of this estimable and rare little grammatical tract; which is exclusively devoted to the conjugation of that memorable verb 'τυπτω.' On the recto of the first leaf, at top, in rather large lower-case Gothic type, we read the title, thus:

Cōiugationes verboꝝ graecae Dauātriae nouiter extremo labore collectae et impꝝssae.

On the reverse, at top,

¶ παραδειγμα τῆσ συζυγιασ τῶν ῥημάτων ἑλληνικῶν .

There are 15 lines below. On the recto of the following leaf, it commences thus:

Coniugationes verboꝝ graecae Incipiūt et primo verboꝝ actiuorum

ὁριστικά ἐνεργητικά
indicatiua actiua

The verb (τυπτω) immediately follows. The whole tract is upon signatures a, b, and c, in sixes; the last leaf of c being blank. On the reverse of c v, the imprint is thus:

τέλοσ των ἑλληνικῶν συζυγίων
Finiūtur hic Cōiugationes verboꝝ graecorum barytonorum

The Greek type is not very unlike that of the Chrysoloras, of which a fac-simile is given at page 44 ante; except that it is stiffer and bolder. The present is a tall and sound copy; in blue morocco binding.

546. CRASTONUS, seu CRESTONUS. LEXICON GRÆCO-LATINUM. *Without Name of Printer, Place, or Date; but most probably executed at Milan.* Folio.

EDITIO PRINCEPS. There seems to be no small confusion, and want of accurate information, in those bibliographical descriptions of the early impressions of Craston's Lexicon, which it has been my task to examine.* Panzer, vol. i. p. 436, has rather increased than diminished this want of order and correctness; and I suspect that he had seen but few, if any, of the impressions which he notices. According to his account, there is a Florentine, and a Milanese, dateless edition of this work, in folio. For the former, he relies upon Maittaire, vol. i. p. 767, note 6: and justly concludes that this supposed Florentine edition differs from those impressions which are noticed by Laire and Braun; —since these latter are *quarto* publications (which will be presently described). Harles seems to be not less vague and undetermined; consult his *Fabric. Bibl. Græc.* vol. vi. p. 652. We may remark, therefore, that there is but one dateless edition, in folio, which is now under description— and that Saxius was abundantly warranted in observing that this dateless edition 'was, without doubt, published at Milan, as its prefatory epistle clearly demonstrates.' The same bibliographer has an excellent account both of Pisanus, the editor—and of Crastonus, the author—of this Lexicon. Consult his *Hist. Lit. Typog. Mediol.* col. CLXII-CLXXII. Maittaire is perfectly correct in comparing the types of this Lexicon with those of the Florentine Homer of 1488: to which, indeed, they are precisely similar. De Bure is also correct, but not sufficiently particular. *Bibliogr. Instruct.* vol. iii. p. 22-3.

On the recto of the first leaf is an epistle from the author ('Frater Iohannes Carmelitanus,') to Franciscus Ferrarius. The reverse is blank. On the recto of the second leaf, is an epistolary address of Pisanus, beginning in the following manner;

Bonus Accursius Pisanus uiro litteratissimo ac grauissimo Io hāni Francisco turriano ducali quæstori salutē plurimā dicit.

* In this list of faulty descriptions, I am most willing to include that which appears in the *Introd. to the Classics*, vol. ii. p. 386.

Nemo potest mea sententia satis eruditus existimari apud no stros homines: ubi cognitionē græcæ litteraturæ ignorauerit.

On the recto of A iii, the Lexicon begins thus:

ΛΕΞΙΚΟ͂Ν ΚΑΤΑ͵ ϹΤΟΙΧΕΙ͂ΩΝ.

Alpha cum A.

ἀ	αγὴς έος . ὁ . ἡ .	infrangibilis .
	ἄατῶλος .	ītāgibilis . uel cui nocere qs neqt
	ἄασας .	nocuisti . pro ἄσας ab ἄτω .
	ἀάσχε͂λος . ὁυ .	irretentibilis .
	ἄαται .	læsus est . ab ἄτω .
	ἄατος . ὁυ . ὁ . ἡ .	
	ἀάαλος .	insatiabilis .

There are 23 lines below: a full page comprehends 35 lines. Both the Greek and Roman types are decidedly of Milanese character.* The signatures, A to Z, run in eights; but C i, C ii, are marked in the place of B i, B ii. After Z, we have &, ↄ, ℞, ℞℞, ↄↄ, &&, and zz, each with 8 leaves. Then AA to qq in eights; but qq only six. On the reverse of qq vj, is the imprint, thus:

ΤΕ΄ΛΟϹ ϹΥ͂Ν ΘΕΩ ΤΟΥ͂
ΛΕΞΙΚΟΥ͂.

Notwithstanding the criticism of Henry Stephens, (see Maittaire's *Vit. Stephanorum*, p. 308-9,) that Craston contented himself with 'jejune explanations,' we are to remember that this is the FIRST GREEK AND LATIN LEXICON extant; and that the very circumstance of these explanations being 'too frequently in the vernacular tongue of the author,' will, to a curious philologist, rather enhance than diminish the value of them. Craston is also accused by Stephens of selecting 'without choice or judgment;'—but that learned printer and critic has forgotten the allowance of candour which is always due to *first attempts*—while his own use of the labours of Craston, and the testimonies adduced by Saxius, in commendation of him, abundantly prove how precious this volume ought to be considered in the cabinets of the curious. Such a large and sound copy of it, as is the present, is very rarely to be met with. It is in red morocco binding.

* I have before intimated that the Milan presses might have supplied those of Florence with their Greek type. The fac-simile at p. 60, of vol. ii. shews the character of the above Lexicon.

547. CRASTONUS. LEXICON. Gr. et Lat. *Printed by Dionysius Bertochus of Bologna. Vicenza.* 1483. Folio.

This is an exact reprint of the preceding impression; but the lines are closer, and a full page comprehends 44 of them. The prefatory epistle of Pisanus occupies the whole of the recto, and a part of the reverse, of the first leaf. The Greek type resembles, in character, that of the Chrysoloras; see page 44 ante. Signature a (the first leaf being blank) comprehends 10 leaves; the remainder to z, &, 9, and ℞, inclusively, have 8 leaves. Then A to G in eights. On the recto of G vj, is the colophon, thus:

ΤΕΛΟC CΥΝ ΘΕΩ ΤΟΥ ΛΕΞΙΚΟΥ.

Impressum Vincentiæ per Dionysium Bertochum de Bo nonia. Die. X. mēsis Nouembris. M.CCCC.LXXXIII.

The reverse is blank. Maittaire, vol. i. p. 446, and Laire, *Index Libror.* vol. ii. p. 68, each mention a copy of this rare edition; of which De Bure seems to have had no exact information. The present is rather a large, but somewhat soiled copy: in French-calf binding.

548. CRASTONUS. LEXICON. Gr. et Lat. *Without Name of Printer, Place, or Date.* Quarto.

This is rather the VOCABULARY, than the Lexicon, of Craston. The words of the editor are these:

Qua ego opinione non inepte ductus curaui quē uoca bulistā ille cōposuisset mea cura diligētiaq; im pressū dare ad te dono uir magnifice ac docti ssime. Antoni braccelle quo & tuis liberis nō ab surde consulere &c.

The entire address may be seen in Braun's *Notit. Hist. Lit.* pt. ii. p. 72. It is printed in a large roman type, and concludes on the reverse of the first leaf. On a 3, recto, we read as follows:

A . cum . B .

B	ἀπὸ
Abadir	βαίτυλος.
Abalieno	ἀπαλλοτριόω.
Abbas	ἀββᾶς.
Abaula	ἀπὸμαμμα.
Abauus	ἀπὸπαππος.

&c. &c. &c.

A full page has 30 lines. From a to p, the signatures run in eights: p has only 4 leaves — the last leaf, which is blank, forming the 4th. On the reverse of p. 3, at bottom, it is as follows:

V . cum . X.

Vxor.	γυνὴ
Vxorius.	γυναικοφίλης.
FIMIS.*	τέλος.

The Greek type is large and round; and might have furnished a hint for that which was used in the Complutensian Polyglot. I have no doubt of this edition being printed at Milan; but Panzer is probably incorrect in assigning to it the early date of 1481. The present is a fine large copy; in green morocco binding.

549. Crastonus. Lexicon. Gr. et Lat. *Without Name of Printer, Place, or Date.* Quarto.

Whoever consults the IVth volume of Panzer, p. 117, n°. 394, will see that he has twice attempted to describe the same edition; and that the present is essentially different, in its typographical arrangement, from the one last described; and was probably unknown to him. In this impression, the address of Accursius begins on the reverse of the first leaf, and concludes on the recto of the second. The reverse of the second leaf is blank. The Roman type is rather unusually large, and not very unlike that of Philip de Lignamine—but the letter m differs considerably. The Greek is similar to that of the Isocrates and Chalcondylas. On A i recto, the Lexicon or Vocabulary begins;

* Sic.

having 20 lines in a full page. The signatures, from A to X, are in eights; but X has only 4 leaves. On the reverse of X iv, after 'uxor' as before—we read this subscription:

FINIS

τέλος

The present is a beautiful copy of this very rare impression:—in blue morocco binding.

550. CRASTONUS. VOCABULARIUM. Lat. et Gr. *Printed by Dionysius de Bertochis, &c. Reggio.* 1497. Quarto.

The printer of the edition of 1483, in conjunction with Marchus Antonius de Bacileriis, has here presented us with one of the most elegant of the Vocabularies, in a quarto form, from the Lexicon of Craston. Not that I am prepared to say that all the words which are found in this Vocabulary, will be discovered in the larger work; since, at first sight, we see 'Abbas ἀββᾶς,' which latter word is not contained in the Lexicon. In this edition the address of Pisanus occupies, as usual, the first leaf. On A ii, recto, the Vocabulary commences exactly as in the two preceding quarto impressions; but the Greek type is much thinner and taller. The roman type has a Milan aspect. The signatures, A to P, are in eights; P has only 4 leaves, with a blank leaf for the 4th. On the reverse of P iij, we read this imprint:

> Ad laudem dei beatęq; Virginis mariæ. Impræssum hoc opus Regii per Dionysiū de bertochis, et Marchum Antoniū de Ba cileriis. Anno salutis. MCCCCXCVII.

Panzer refers to Mittarelli, the *Hoblyn Catalogue*, vol. i. p. 189, *Strauss (Opera Rariora in Bibl. Rebdorf.* p. 282,) Laire, and Seemiller, for copies of this edition. I have consulted each of these authorities. Strauss refers to Maittaire, and Seemiller to *Denis Garell.* p. 96. The Hoblyn Collection had also one of the dateless impressions in quarto. The present is a beautiful and desirable copy: in blue morocco.

551. CRASTONUS. LEXICON. Gr. et Lat. *Printed in the Office of Dionysius Bertochus of Bologna. Modena.* 1499. Folio.

This is rather an elegant volume, and evinces the taste and zeal of Bertochus in the cause of Lexicography. Seemiller informs us that the copy which he described, contained, at the end, a Latin Vocabulary in alphabetical order, corresponding with the preceding Greek. Of this Latin vocabulary we are informed that Ambrosius of Reggio was the author—at the solicitation of Simon Bambacius. Engel has also noticed the same Latin supplement, and extracts twelve colophonic lines from it. *Incunab. Typog. fasc.* IV. p. 114: *Bibl. Selectiss.* p. 49. Orlandi, as Seemiller observes, makes mention only of the Greek and Latin Lexicon. *Orig. e Prog.* &c. p. 206. The present copy is of the same description as the one seen by Orlandi, since it wants the Latin Vocabulary of Ambrosius.

On the recto of A ii, numbered fol. i. begins the epistle of Pisanus. On fol. II. recto,

ΛΕΞΙΚΟ῾Ν ΚΑΤΑ ΣΤΟΙΧΕΙ῾ΩΝ

The Greek Lexicon begins with a blooming, or ornamental capital, A. The text is precisely similar to that of the first edition, and of the edition of 1483. The Greek character is tall and rather cursive. The folios are numbered as far as CXXVII, on V vj recto. The ensuing signatures, X and ɣ, have each 6, and ʒ has 8, leaves. Then & 6, ɔ 8, ꝑ 8, and a b, each with 6 leaves. Next, c 8, d 6, e 6, f, g, and h, each 8 leaves: i, k, l, m, each 6: n 7. On the reverse of n 7,

ΤΕ῾ΛΟΣ ΣΥΝ᾽ ΘΕΩ ΤΟΥ ΛΕΞΙΚΟΥ

Mutinæ Impræssum. in ædibus Dionysii Bertochi bonoñ. subter Anno humanæ redemptionis. Millesimo Nonagesimo* No[not]ertiodecimo Kalen. Nouemb. Diuo Hercule estensi. Ferrari imperii habenas gubernante.

The present is a clean and desirable copy. In red morocco binding.

* The *centenary* numbers are omitted in the original; and a defect in the above copy is supplied by the bracket.

552. Dictionnaire Breton-François, et Latin.

Printed by Calvez. Lantréguier. 1499. Folio.

This Dictionary is among the scarcest and most curious extant. It presents us, in the first place, with the only known work executed at Lantréguier (or Tréguier,) in the XVth century; and appears never to have been examined by Maittaire, Marchand, De Bure, La Serna Santander, or Brunet.* It seems also to have been unknown to the greater number of eminent writers upon the ancient French and Celtic Languages, as we have no mention of it in the works of Pelloutier, Bullet, or Roquefort.† Even Du Cange himself describes it in a manner which makes it rather doubtful whether he had seen it.‡

* I suspect that the above bibliographers had never seen the volume; for the first two are indebted to the *Bibl. Hohendorf*, p. 237, no. 1582;—where a copy is described as being 'en veau fauve, doré et marbré sur tranché.' This copy is probably now in the Imperial library at Vienna; since the Hohendorf Collection was purchased for that library. Maittaire and Marchand notice an edition of the same work, with a Latin title, on the authority of the preface of Du Cange, p. xl, xlj, to his *Gloss. Med. et Inf. Latin.* Marchand adds, 'Auroit-on imprimé alors deux ouvrages de même genre, dans la même ville, et dans la même année? Ou seroit-ce le même ouvrage attribué à deux différens Auteurs?' This reference to Du Cange, as the reader will presently see, is incorrect. See the *Annal. Typog.* vol. i. p. 708, notes 9, 10; *Hist. de L'Imprim.* p. 92. De Bure has only the following brief and unsatisfactory notice of it: 'Ouvrage simplement recherché par rapport à sa singularité.' Such a description is little more than an apology for ignorance. *Bibliogr. Instruct.* vol. iii. p. 74, no. 2296. La Serna Santander thus remarks:—c'est la seule impression connue, faite à Tréguier, dans l'ancienne Bretagne.' *Dict. Bibliogr. Choisi*, vol. i. p. 443. This account implies no knowledge of the volume itself. Brunet attributes the work to Pierre Auffret Quoatquèveran, and calls it 'Ouvrage rare;' from which we may infer that he had never seen it. *Manuel du Libraire*, vol. i. p. 76.

† Pelloutier, *Histoire des Celtes*, 1740, 12mo. See the 'Table des Auteurs citez dans cet Ouvrage, et des Editions dont on s'est servi:'—following the preface. Bullet: *Mémoires sur la Langue Celtique*, &c. 1754, folio. Consult the section 'Quelles sont les sources où l'on trouvera la Langue Celtique.' vol. i. p. 27. Roquefort: *Glossaire de la Langue Romane*, 1808, 8vo. see vol. i. p. xxix-xxxj. Whether any notice of the above work may be found in the 'Dict. François-breton, ou françois celtique, enrichi de thêmes, par l'A ***, Paris, 1756, 8vo.'— or in Pelletier's Dict. de la Langue Bretonne, 1752, fol. or in the 'Dict. Roman, Walon, Celtique et Tudesque, &c. par un Religieux, &c. de St. Vannes, Bouillon, 1777, 4to.'—I cannot venture to affirm. For these latter works consult the *Manuel du Libraire*, vol. i. p. 346-7, ii. p. 255; and the *Dict. des Ouvrages Anon. et Pseudon.* of Barbier: edit. 1806, vol. i. p. 160.

‡ Ejusmodi etiam est *Catholicon Armorico-Franco-Latinum à Joanne Lagadec Diœcesis Trecorensis, compositum ad utilitatem Clericorum novellorum Britanniæ:* Ita enim libri

Edw. Lhuyd, who travelled into Brittany, has no account of it in his *Archæologia Britannica;* and neither Warton nor Ritson were in the least acquainted with it.

In the second place, this publication may be considered as a key to the better understanding of such works (if any now exist) as have been written in the Armorican or Bréton language: a subject, in which every English antiquary, and lover of old romances, must ever take an interest. Of the author of this Dictionary, whether he be Auffret Quoatqueueran, or Lagadeuc, neither Baillet, Fresnoy, Goujet, Niceron, nor the editors of the *Bibliothèque Françoise* of La Croix du Maine, give the least information: his name never occurring in the indexes to their respective works. We now proceed to the book itself.

The fly leaf presents us with the following written memorandum; *Le 6 May* 1774. *Mons. le Prince de Rohan a envoyé Ce livre, par M. Marchand son intendant. Le Frontispiece manque. il paroit qu'il avoit pour titre Catholicon, contenans trois langues, le Breton, le François, et le Latin; et composé par Maude Auffret Quoatqueueran Chanoine de Treguier, recteur de Ploerin, près Morlaix. Imprimé a Lantreguier par jean Calvez* 1499. *L'auteur lui méme étoit né à Morlaix, Comme on le voit au mot Montrolaes.*

The word here referred to, has the following explanation:

Montrolaes . g . montrelaix, ou morlaix lat . hic mons relaxus, xi . cest vne ville vñ ē oriud⁹ ꝫstructor h⁹ opusculi . i . de vñ prope videlicet de prochia de ploegōuen .

Sign. l vi. rev.

titulus concipitur, editi Lantriguieri à Joanne Casnez, v. Novemb. anno MCCCCXCIX— To which Du Cange subjoins the following note: 'Extat MS. in Bibliotheca Cl.V. D. Lancelot, qui illud nobiscum pro solita humanitate communicavit, in cujus præfatione hæc leguntur. "Quia complures Britones multùm indigent Gallico, idcirco Joannes Lagadeuc parrochie de Plœgonnen Diocesis Trecorensis in artibus & decretis Bachalarius, quamvis indignus ad utilitatem pauperum Clericulorum Britannie, vel rudium in pericia Latinitatis, hoc opusculum composui, &c. Datum die 16. mensis Augusti, anno 1464." Ejusdem videtur ætatis ms. ille codex." *Gloss. Med. et Inf. Ætat.* vol. i. p. xlvii; and not. xl-xli— as Maittaire and Marchand refer to it. From the whole of this passage, it seems that Du Cange conceives the printer to be the editor; and misnames him 'Casnez,' for Calvez. He also assigns to the author a name, for which, upon the face of the book itself, there is no authority.

The frontispiece, alluded to by the author of the foregoing memorandum, may, or may not, have existed. On the recto of a ii, the work begins 'De littera (a).' The first word is always Breton—as the following examples prove :

Marchbran . g . corbin . l . hic coruus, ui . Marhec pe marhegues . ga. cheualier ou cheualiere . l. hic et hec miles, tis Item hec milicia, e g . cheualierie b. marheguiez Itē hic et hec militaris, et hoc militare . ga . de cheualier. &c.

Marcharit . g . marguerite . l. hec marga reta, e, ſz margarita, e ē vne pierre p̄cieuse Margin . g . margine de liubre . la . hic et hec margo, ginis, Itez cest ourlle de robe ou riuiage, &c.

Maruel g . mortel l . hic et hec mortalis ꝛ hoc mortale Idē hic et hec ferialis ꝛ hoc, e &c. &c. &c.

Sign. l ii. iii.

The signatures, from a to r, run in sixes : r has only 5 leaves. On the reverse of r v, is the conclusion of the explanation of ȝ. Beneath, is the printer's device—being rampant griffins, with outstretched wings, supporting a shield with the initials of the printer's name. The shield, as usual, is suspended to a tree. The second column is filled by what follows : some of which is so strange and obscure, that I will not pretend to decipher it.

Hoc opus effeci, dans gratia neumat[e] almi Iuuamen michi, sit laus virtus gloria sibi Uerbo plasmatori* patri toti deitati Actorem libri benedicat dexte ra xp̄i .

* Sic.

Cy finist ce presant libure nōme le ca=
tholicon le quel contient trois langaiges
Seauoir / breton / franczoys / ⁊ latin le quel
a este ystruit cōpile et intitule par noble ⁊
venerable Maistre auffret quoatqueue
ran en son temps chanoine de treguier .
recteur de Ploerin pres morlaix preuoiās
que cestoist vne chose propice et vtile de
mettre ces trois langaiges concordens
lung a laultre quāt affin ⁊ pour instruire
les simples gens a auoir la cognoissance
desditz langaiges ainsi que le libure le
demonstre Et Imprime ala cite de lātre
guier par Jehan caluez le cinquiesme iour
de nouembre . Lan mil . cccc . iiii . vingtz et
dix neuf .

Euzen roperz credet querz a kaerdu
En composas vng pas ne fallas tu
Bedēn plsu hac en continuas

The present copy is in a sombre and rather tender condition, but, with the exception of the supposed deficiency of a frontispiece, is perfect. It is in old green morocco binding.

553. Dictionarium Græco - Latinum. &c. *Printed by Aldus. Venice.* 1497. Folio.

This is one of the noblest publications of the Aldine press. Besides the Greek and Latin Dictionary, abovementioned, it contains *Cyrillus de Dictionibus;* Ammonius *de Differentia Dictionum*; *Vetus Instructio et Denominationes præfectorum Militum; Significata τῦ η̃; Significata τῦ ω̃ς;* and an *Index oppido quam copiosus; docens latinas dictiones ferè omneis græce dicere et multas etiam multis modis.* The address of Aldus, on the reverse of the first leaf, is so animated and interesting, that I cannot

withhold it from the reader. We see, from it, how strenuously that great printer pursued those undertakings which he thought the most conducive to the literary reputation of his country: — what useful works at that time pressed upon his mind for accomplishment: —how he rejoices in the anticipation of such works: —and how completely he has realised all the expectations which the public had a right to indulge, from the noble sentiments which he disclosed in his preface to the first part of his IIIrd volume of Aristotle's Works: see vol. i. p. 260, ante. This address is as follows:

Aldus Manutius Romanus studiosis omnibus. S. P. D. Constitueram τὰ των ἑλλήνων λεξικὰ, quæ dictionaria latine possumus dicere, non prius publicare excusa typis nostris, quam copiosissima, emendatissimaq; haberem. uerum cum id perquam difficile esse cognoscerem. non mihi solum negociis familiaribus impedito, et re impressoria, sed etiam expeditissimo cuique; atque utriusque linguæ, et liberalium artium, medicinæque et scientiarum omnium doctissimo, mutaui sententiam. Quandoquidem & nosse cuncta oportet, & dictiones omneis κατὰ κυριότητα interpretari, quod nescio an quisquam præstare nostro tempore præter unum aut alterum possit, quo et græcæ et latinæ literæ licet meliuscule sese habeant quam multis anteactis annis, tamen adhuc iacent. Quis enim bene nouit liberales artes, quis est simplicium rerum, quibus in medecina opus est, doctissimus. heu heu pudet dicere. uix lactucas. brassicas, et quæ uel cæcis se ipsam ostendit, herbam cognoscimus. quod ego cum cogito, et si non possum non dolere uehementer, tamen non solum non succumbo dolori, sed sic accingor nocte dieque ad succurrendum nullo deuitato labore, ut sperem breui futurum, quo et bonas artes omneis, et medicinam ipsam calleant homines ætatis nostræ, ualeatque studiosissimus quisque, nisi sibi ipse defuerit, cum antiquitate contendere. doleant, maledicant. obstent. et quantum, et quandiu uelint, si qui sunt inuidi. indocti. et barbari. ἔρραι, ἔρραι καλῶς. accipite nunc igitur quod pro tempore damus duplex uno uolumine dictionarium. ubi quid sit additum in fronte libri licet uidere. si qua item facta sint meliora, legentes cognoscite. et expectate magnum etymologicum. Sudam.* Pollucem. Pausaniam. Stephanum. et cæteros bonos, quos cura nostra impressos breui publicare est animus. expectate deinceps optimos quosque græcos. nunc ære nostro decem Aristophanis comœdiæ cum optimis commentariis excuduntur. Sudas* item, omnesque in uno uolumine doctissimorum epistolæ. mox inggrediemur. Hermogenis rhetorica et Aphthonii progymnasmata et in eos ipsos et

* Sic.

in Aristotelem commentarios . nec non Galeni quæcunque extant in medicina sed quanquam certo scio dicturos plerosque cum nostras has pollicitationes legerint ouidianum Illud, Pollicitis diues quilibet esse pōt, id tamen fero æquo animo quandoquidem uolente Christo Iesu Deo nostro optimo. maximo, et hæc et multo maiora uidebunt, quæ paro, quæ molior. Vestrum est interea studiosi et amici fautoresque prouinciæ nostræ, si cupitis Aldum uestrum opem nobis et pereunti doctrinæ impressorio ære, facilius allaturum, ære uestro emere libros nostros . ne parcite impensæ. Sic . nam breui omnia dabimus . Date igitur et dabitur uobis . et memento te quod præcepit optimus Poeta Hesiodus . Καὶ δόμεν ὅς κεν δῶ . και μὴ δόμεν ὅς κεν μὴ δῳ . δώτη μέντις ἔδωκεν, ἀδώῑη δοῦτις ἔδωκεν . ἔῤῥωσθε .

This address is succeeded by four Greek verses of Scipio Carteromacus, and by four similar ones of Marcus Musurus; each in praise of Aldus. The Dictionary begins on the recto of a ii, thus:

Ααγὴς. ἐος . ὁ . ἡ . infrangibilis
ἄαπτος . ὁ . ἡ . intangibilis uel cui nocere quis nequit.

After signature i, in eights, we have ⁎ for k :— 1 follows with 10 leaves. Then A to L, in eights. On L i, recto, the Dictionary terminates. On the reverse of the same leaf, we read as follows:

Συναγωγὴ τῶν πρὸς διάφορον σημασίαν λέξεων κατὰ στοιχεῖον ¶ Collectio dictionū quæ differunt significatu secundum ordinem alphabeti.

This opusculum concludes on what should be M 1; L having 10 leaves. On the reverse of M 1;

Ἀμμωνίου περὶ ὁμοίων καὶ διαφόρων λέξεων.

The treatise of Ammonius is also printed in double columns; being entirely Greek. It ends on N 10, recto: M having 8 leaves.

Τέλος του περὶ ὁμοίων καὶ διαφόρων λέξεων,
Ἀμμονίου

The reverse is blank. On O i, recto, we read

Τάξις παλαιά. καὶ ὀνομασίαν τῶν ἀρχόντων.

This treatise is printed in double columns, entirely in Greek, and concludes on the recto of O iiii—which however is not marked as such signature. On the reverse of the same leaf we read another Admonition of Aldus to the reader. On the recto of O v, begins the Latin index, in three columns, thus:

ab, c. 18. 18. c 118. 18. c. 159. 6.
abadir. c. 27. 25
abauus. c. 29. 5 .

In his admonition to the reader (says Renouard) Aldus shews in what manner his Latin index is to be used; and he gives the singular advice to begin by numbering the pages... 'nota tibi in extremitate libri arithmeticis numeris singulas chartas...' as if it would not have been more simple and convenient to have *printed* such numbers! *L'Imprim. des Alde*, vol. i. p. 18. This index concludes on the reverse of t vj, and a register is on the recto of t vij. On the reverse of the same leaf we read as follows:

a. b. c. d. e. f. g. h. i. k. l. A. B. C. D. E. F G. H. I. K. L. M. N. O. p. q. r. ſ. t.

Omnes sunt quaterni præter.l. paruum & L & N. grādiuscula quinternos. et. ſ. ternum.

Venetiis in ædibus Aldi Manutii, Romani Decembri mense. M.IIID. Et in hoc quod in cæteris nostris ab Ill. S. V. concessum nobis.

The preceding is, I believe, the most particular bibliographical description of this 'very rare and beautiful work—now more curious than heretofore'— with which the public have yet been presented. The Aldine edition of 1524 is, however, more complete and correct. The present is a beautiful copy: in russia binding.

554. Diomedes, et alii Auctores Grammatici. *Printed by Jenson. Without Date.* Folio.

The contents of this beautiful and interesting volume may be gathered from the reverse of the first leaf. Diomedes: *de structura et differentia Sermonis; De Perfectis et Imperfectis; De Origine, proprietate, formatione, et varia partium orationis positione; De Latinitate, et ejus partibus et diffinitionibus; De variis Vocabulorum diffinitionibus; De Accentibus, Punctis, Colis, Commatibus, et Periodis, et eorum diffinitionibus; De differentiis quinque Linguarum; De vitiis et virtutibus orationis; De Poetica, Poesi, et Poemate; De omni genere Metrorum diffinitionibus, differentiis et inventoribus.* Phocas, *de Nomine et Verbo; Epitoma Prisciani.* Caper: *de Latinitate:* Agraetius, *de Orthographia, proprietate et differentia Sermonis:* Donatus, *de Barbarismo et Octo Partibus Orationis.* Servius et Sergius *in Donatum.* The preceding are in 35 lines in the original. On the recto of a z (ii) we observe this prefix to Diomed:

DIOMEDIS DOCTISSIMI AC DILIGENTISSI
MI LINGVAE LATINAE PERSCRVTATORIS
DE ARTE GRAMMATICA OPUS VTILISSI
MVM.

DIOMEDES ATHANASIO SALVTEM DICIT.

Throughout the treatises of Diomedes we see no deficiency of Greek type; as these characters are inserted in the usually elegant and legible forms peculiar to the press of Jenson. The signatures, from a to n, are in eights: but a has 10, and n only 6, leaves. On o i Phocas begins, with twelve hexameter and pentameter verses. On q vij, recto, Caper begins. On r 3, rev. Agraetius: on r vij, Donatus: on t vij, reverse, 'Servius in secundam Donati editionem interpretatio:' on u. 9, recto, Sergius upon the same. On x viij recto, is the following imprint:

FINIS

NICOLAVS IENSON GALLICVS

This impression is described with sufficient minuteness by Fossi in the *Bibl. Magliabech.* vol. i. col. 615-16. The present is a sound copy, but not quite free from stain and marginal ms. memoranda. It is bound in russia.

555. DONATUS. *Without Name of Printer, Place, or Date.* Folio.

It is supposed that the printing of the EIGHT PARTS OF SPEECH, by DONATUS, formed the first typographical effort of the presses of Gutenberg, Coster, and Sweynheym and Pannartz. Fust and Schoeffer also lay claim to a very early impression of this once popular work. We may consider the impressions of each of these printers by way of an introduction to the present article.

Seiz, the resolute champion for the Haarlem press, says, that in 1435 Coster printed the Donatus with wooden blocks; but in 1439 he printed it 'meliori modo, iis instrumentis, quæ paraverat, &c.' *Annus Tert. Sæc. Invent. Art. Typog.* 1741, 8vo. p. 156. This, it must be confessed, is a very bald and confused testimony. Meerman, in his IVth and VIth plates of the *Orig. Typog.*, gives engraved fac-similes of the Haarlem Donatus, which approach nearer to the fac-simile of the *third* edition of Donatus, by Gutenberg, than to the first or second edition by the same printer—according to the engraved fac-similes of the latter, in Fischer's *Typographischen Seltenheiten*, pt. i. p. 86. But the types of the *second* edition of Donatus, by Gutenberg, in the latter work, strongly resemble those which the same author has introduced in his *Essai sur les Monumens Typographiques de Gutenberg*, p. 68, and are rather similar to the characters with which the present edition is executed. One thing is certain: neither of the editions mentioned by Fischer, in his 'Essai,' accord, in description, with the present: nor is this the same impression as the one of which Heinecken and De Bure give fac-similes: *Idée Générale, &c.* p. 257: *Cat. de la Valliere*, vol. ii. p. 8-10.

That Sweynheym and Pannartz printed this work, we have their own positive testimony: see vol. i. p. 160: and that such impression of it was most probably executed in the Soubiaco monastery, there is every reason to conclude—since it is mentioned the first in order in the list of their works. Yet no copy of this Donatus has been described by any bibliographer of the last or of the preceding century. Nor has better success attended the search after the Donatus printed by Fust and Schoeffer; as the three editions of it, by these printers, which are described by Panzer, vol. ii. p. 139, are supported only by conjectural evidence. Würdtwein observes a prudent silence upon the subject. We come therefore to the copy now under consideration.

This edition is printed in the same character of letter as is that of the Pfister Bible, of which a fac-simile is given at page 9 of vol. i.; but this latter is taller and more slender. The types have, at the same time, a resemblance to those of the Gutenberg Bible—see fac-simile, page 4, of vol. i.; and correspond, pretty much in size and character, with the fac-simile which Fischer has caused to be engraved of the *second* edition of Donatus, by GUTENBERG; and which is placed the *first* in order in his *Essai*, &c. There is however, as has been just noticed, no conformity in the descriptions of either of the editions, by Gutenberg, with the present one. Whether therefore Pfister or Gutenberg be the printer of it, it is impossible to speak with decision; but every page of the impression wears so rude an aspect, that I know of few books which carry a stronger appearance of having been executed by means of WOODEN BLOCKS, than the one under description. It has neither signatures, numerals, nor catchwords; and every page, except the last, contains 25 lines.

On the recto of the first leaf, we read thus:

Artes orationis quot sūt: Octo que: Nomen . pronomē . uerbū aduerbiū . ptcipiū . coniūctio . p̄ posicio . intēriectio . Nomē quid est: pars oracionis cum casu cor pus aut rē ppie cōmuniter ue significans . ppie: ut roma ti= beris . cōmuniter ut urbs flumē Nomī quot acci dūt: sex . q̄: Qualitas . copacio . genꝰ . numerus . fi

&c. &c. &c.

The edition contains, in the whole, 22 leaves. On the recto of fol. 22 there are only 15 lines, the last line consisting of the following words:

est volens.

The present is a large clean copy, with many rough leaves; and is bound in blue morocco.

556. Etymologicon Magnum. Græcè. *Printed by Calliergus. Venice.* 1499. Folio.

It is justly said by De Bure, 'that the present is one of the most magnificent publications which ever issued from the press.' Whether the appearance of it damped the ardour, or rendered useless the exertions, of Aldus, we cannot perhaps accurately determine; but it is certain that his promise of publishing the '*Etymologicon Magnum*'—held forth in the preface to his Greek Dictionary, see p. 59, ante—was never carried into execution. The present work was indeed printed in the office of Aldus, but not till twenty years after his decease. Even if it had been executed under the care of Aldus himself, it would not have been more correctly, or perhaps so beautifully, printed; since, with all his zeal for the cause of literature, and with all the merit which is unquestionably attached to the early publications of his press, Aldus has never produced any thing, for solidity and skill of workmanship, at all comparable with the *Ammonius and Simplicius*, (see vol. i. p. 264, ante,) the *Therapeutica of Galen*, (vol. ii. p. 36,) and the *Etymologicon Magnum;* each printed by Calliergus in the XVth century. The frequent and successful introduction of the red letter, gives a splendour as well as peculiarity to the efforts of the printer whose work is now under consideration. We proceed therefore to the volume before us.

The centre of the recto of the first leaf presents us with two pieces of Greek poetry: one is from the careful pen of Marcus Musurus, in 20 verses: the other shall speak for itself:

Ιωάννου γρηγοροπούλου τοῦ κρητὸς.

Ανθεα γραμματικῆς δρέψαι ποθέων ξένε, τάνδε
Λάζευ ἀφειδήσας βύβλον ἐπωφέλιμον.
Ταν', πᾶσ' οὐκἀλέγων δαπάνης πρὸὐθηκεν ἑτοίμην
Νικόλεως ὁ κρής, βλαξὸς ἐπωνυμίην .

On the reverse we read an address of Marcus Musurus, with this prefix:

Μάρκος ὁ μουσοῦρος τοῖς ἐν παταβίῳ σχολαστικοῖς εὖ πράττειν.

On the recto of the following leaf, signature A β, the work commences; having, at top, the usual large ornament in red, with

two Greek capitals, A, beneath; one printed in a large, and the other in a comparatively small, size. Of this very elegant Etruscan ornament, having the printer's initials in the centre, I present the reader with a fac-simile of the *central* compartment only: the subjoined inscription of the name of the printer's patron, will be found at the bottom of the rectangular portions of it.

To these we may add two specimens of the smaller letters above alluded to; while the reader, on consulting page 37 of the preceding volume, may observe with what extraordinary taste and beauty the larger letters are executed.

The beginning of each letter of the alphabet is decorated with similar ornaments. The signatures extend to ΔΔ of the second alphabet: A, of the first alphabet, having 10 leaves; and ΔΔ, of the second, only 6 leaves. All the intermediate ones have 8 leaves. On the reverse ΔΔ v, we read the colophon, thus:

Τὸ μὲσα ἐτυμολοσικὸν ἐντυπωθὲν, πέρας ἔιληφεν ἤδη σὺν θεῶ εν ἐνέῖαις. ἀναλώμασι μὲν, τοῦ ἐυσενοῦς καὶ δοκίμου ἀνδρὸς, κυρίου Νικολάου

θλασοῦ τοῦ κρητὸς . ϖαραινέσει δὲ τῆς λαμϖροτάτης τε, καὶ σωφρονεσάτης κυρίας Αννης θυϝατρὸς τοῦ ϖανσεβεσάτου καὶ ἐνδοξοτάτου κυρίου Λουκᾶ νοϝαρᾶ ϖοτὲ μεϝάλου δουκὸς τῆς κωνσαντινουϖόλεως . ϖόνω δὲ καὶ δεξιότηϊ, Ζαχαρίου καλλιέργου του κρηϊός . τῶν λοϝίων ἀνδρων χάριν, καὶ λόϝων ἑλληνικῶν ἐφιεμένων. Εἶει τῶ ἀπὸ τῆς Χρισοῦ ϝεννήσεως, χῖλιοσω ϝεϊρακοσιοσῶ ἐνενηκοσω ἐννάτω . Μεϊαγειϊνιως, ὀγδὸη ἰσαμένου:

[*The Latin Version may be seen in Panzer*, vol. iii. p. 466, n°. 551.]

Beneath, we see the same beautiful device which is subjoined to the commentary of *Simplicius* upon the *Categorics of Aristotle*, and of which a fac-simile is given in the 1st volume of this work, p. 264. A register is upon the recto of the ensuing and last leaf, having another device of Calliergus beneath, thus:

The reverse of the last leaf is blank. Those who are fond of researches relating to the authors of such celebrated works as the present, will do well to consult the copious note attached to the description of this volume by Clement, in his *Bibliothèque Curieuse*, vol. viii. p. 128, 130. It is questionable, however, whether Clement ever saw the book itself; as he seems to borrow the Greek colophon from Maittaire—and as the colophon given by him is not quite literally correct. For an account of the best critical editions of the work, the reader may consult the *Introd. to the Classics*,* vol. ii. p. 386-7. The

* There is however a gross error here, which should be corrected. The above volume is said to have been printed in the Aldine press—the contrary is self-evident.

present is a magnificent copy of this extraordinary volume; and was purchased at the sale of the Roxburgh Library for 18*l.* 10*s.* It is in old russia binding.

557. GRAMMATELLUS: PRO IUVENUM ERUDITIONE CUM GLOSA ALMANICA. *Without Name of Printer, Place, or Date.* Quarto.

Panzer, vol. ii. p. 236, has noticed an edition of this rare and curious little tract, printed by Creussner, and having that printer's name subjoined. A copy of it was in his own collection; and he describes it as consisting of 13 leaves, with 28 lines in each page. It is evident, therefore, that such impression is different from the one about to be submitted to the reader's attention. On the recto of the first leaf, in large lower-case Gothic letters, we read the title thus:

Grammatellus pro
iuuenū eruditione cū
glosa almanica.

The reverse is blank. On the recto of the following leaf the work commences thus:

Libellus quem grammatellū ap
pellant ſermones facetos cōplectēs
ob ſcolariculorūq; hebetatē glosa
almanica ſubductus foeliciter In=
cipit.

ergestern wan die iuge ſchuler
Adiuſtercius dum gramma=
in der kūſt d'rede in d' kūſtlichen auſzprechūg
tellos in artificiali eloquentia
vorwaer nicht wenig gebrechende der mitley
reuera non parū deficientes cōpaſ=
dūge mit dem auge ich anſach vnd auch
ſionis oculo intuerer Quinymmo
&c. &c. &c.

The whole work is executed in a similar manner. A full page has 26 lines: signature a has 8, b 6, and c 4, leaves—a blank leaf forming the 4th. In the whole, 18 leaves. On the reverse of c iij are 24 lines—the last being thus:

glockengieſser hencker
panifulores ſuspensores ꝛc

Nothing can well exceed the beautiful condition of this elegant little volume, which is bound in a very tasteful style, by Roger Payne, in pale olive-colour morocco.

558. GRAMMATICE RUDIMENTA. *Printed by Schoeffer. Mentz.* 1468. Folio.

In the *Cat. de Gaignat.* vol. i. p. 365, there is an extensive and very particular account of this splendidly printed grammatical treatise; which is called by De Bure 'Opus EXIMIÆ RARITATIS.' The author of the work is not exactly known; but he quotes largely from Priscian, and is supposed to have been called Fontinus, Fontius, or Fonteius—a German, of the town of Rochlitz. Würdtwein had never seen the volume, but refers to De Bure. Laire also quotes the Gaignat Catalogue. The volume is divided into two parts—printed upon paper of the strength and consistency of drawing paper. The first part contains 17 leaves, and has long lines: the second part contains 26 leaves, and is printed in two columns. The first part has the margins filled with printed references and explanations, having, generally, four lines below, in the smallest type. The type of the text of the first part is precisely the same as that of the Bible of 1462: the type of the second part is like the Decretals of Pope Gregory, printed in 1478. The smallest type is similar to that of the Cicero's Offices of 1465-6. It is rarely, if ever, that these three types occur in the same publication. On the recto of the first leaf, we read as follows;

O pris eternis fons deriuate ſcatebris.
Fontis ab internis nūc rutila tenebris.
Aſculina fluuio4 Sunt ſpirituū viro4 Et deorum nomina.
Propria. ſed femina4 Et locorū uel dearū Noīa ſunt femīa. &c. &c. &c.

A full page of the text of the first part contains 44 lines. From the following concluding lines of it, the colophon is gathered.

At mogūtina ſū fuſus ī vrbe libellus
Meq; domus genuit vñ caragma venit.
Terſeno ſz in āno terdeni iubilei.
Mūdi poſt columē qui ē vñdecūs Amē.

A blank leaf ensues; which shews the extraordinary texture of the paper. On the recto of the first leaf of the second part, the text commences thus:

vperioribꝫ nup diebꝫ peni
tiora quedā gramatice ru=
dimēta certo ꝑ ordinē nu=
mero pōdere et menſura in
vnū cohercē ingēti labōe conatus ſū
quo diſcētis et certior mens fieret ꝛ ab
anxie queſtionis caſſa fatiga conatū
&c. &c. &c.

On the reverse of fol. 26, and last, at the bottom of the second column, we read the following lines:

Omnipotēti queq; ſcienti cūcta fauēti
Nr̄o ſūmo pio gloria pn̄cipio. amen.

The Gaignat copy of this rare and curious volume, was sold for 400, and the Lomenie copy for 1121, livres. The present is a beautiful copy, in blue morocco binding.

559. ISIDORUS. ETYMOLOGIARUM LIBRI XX. *Without Name of Printer, Place, or Date.* Folio.

It should seem that this magnificent impression of the ETYMOLOGIES OF ST. ISIDORE (the great Spanish Bishop and Saint) were wholly different from the dateless impression described by Seemiller, Braun, and Laire; since the latter is said to contain 141, and the present has only 123, leaves. The latter is, in fact, the edition of which a particular description is given in the next article but one: the present being printed in the same character, and is bound in the same volume, with BARTHOLOMÆUS, *De Proprietatibus Rerum*—to which work there is a ms. prefix, intimating that the impression was executed at Cologne, by Caxton. I have however little doubt of both these works being the production of *Ulric Zel's* press; and that they have been as erroneously attributed to *Koelhoff* as to *Caxton.* We shall speak of the latter in its proper place, and proceed with the one under consideration. It is printed in double columns, in a small and close gothic, or perhaps semigothic, character; and begins thus on the recto of the first leaf:

Incipit epistola ysidori iunioris hispalen
sis episcopi ad braulionez cesaraugustanū
episcopum

The first five columns contain letters between Isidore and BRAULIO; which latter author is said, by Braun, to have corrected the Etymologies of his Correspondent, and to have reduced them to their present form. On the 2nd col. of folio 2, recto, we have 'Tabula Generalis.' At the bottom of the first column on the reverse of this leaf, is the following prefix:

Incipit liber primus ethimologiarum ysido
ri hispalensis episcopi de disciplina et arte
Capitulum primum

As a specimen of these 'Etymologies,' the reader may judge of what follows — from the VIIth Book:

de monachis

Onachꝰ greca ethimologia uōtus eo ꝙ sit singularis. Monas enim grece singularitas d'r Ergo si solita rius interpretaī vocabulū mōchi: quid facit in turba qui solus est? Plura aūt sunt genera monachoꝝ. Cenobite: quos nos in ɔmuni viuentes possumꝰ appellare. Cenobi vm eīm plurimoꝝ est. Anachorite sūt qui pꝰ cenobialem vitam deserta petunt ꝛ soli habi tant p deserta. ꝛ ab eo ꝙ pcul ab hoībus reaſ serūt: tali noīe nuncupantur: sed anachorite helpā ꝛ ioBem. cenobite apostolos imitanī. Heremite hij sunt: qui ꝛ anachorite ab hoīm ɔspectu remoti: heremū ꝛ desertas solitudines appetentes. Nā heremum d'r quasi remotum. Abba aūt ſyrum nomē significat in latinum pater qd' paulus romanis scribēs exposuit di cens. in quo clamamꝰ abba pater: in vno no mine duabꝰ vſus linguis Dicit enim abba si ro noīe patrem. ꝛ rursus latine nominat id est patrem.

In the *Third Book* there are mathematical figures engraved, like those in the 'Responsio Mundi' of 1472, by the same author: vide post. At the bottom of the 2nd column, on the recto of the 123rd leaf, we read this subscription:

Explicit liber ethimologiaꝝ ysidori hispa lensis episcopi.

The reverse is blank. The present is one of those large and genuine copies of an early printed book, with an abundance of rough leaves, which every tasteful collector is pleased to possess. It is bound in russia.

560. ISIDORUS. ETYMOLOGIARUM LIBRI XX.
Printed by Gunther Zainer. Augsbourg. 1472.
Folio.

Notwithstanding Schelhorn imagined this to be the *first* edition of the work under description, I have ventured to assign to it the place which it here occupies; from a persuasion that, on examining the order of printing the heads of the chapters, Zainer availed himself of an opportunity of improving upon the less complete order observable in the preceding impression. See the note in the *Amœnitat. Literar.* vol. VI. p. 495. In his discourse incorporated in the *Optimor. Scriptor. Edit.* of Cardinal Quirini, p. 30, Schelhorn again notices this edition; and says that he has compared 'the neat and elegant Roman types of it with those of the Quintilian of 1471, by Jenson—(which latter he never examined "without delight and admiration")—and thought they might vie with them in beauty.' This praise is a little too vehement; notwithstanding, the types of this impression do great credit to Gunther Zainer—who has the singular merit of having first introduced, in *this volume*, the ROMAN CHARACTER INTO GERMANY. Meerman has slightly noticed this circumstance, in his *Orig. Typog.* vol. ii. p. 286. n. 9; and Zapf dwells upon it with apparent satisfaction. *Annal. Typog. August.* p. XIX. Seemiller qualifies it by observing—'Paucissimi certe, si tamen ulli, ante hoc tempus reperientur libri Romanis litteris fusis in Germaniâ excusi.' *Incunab. Typog. fasc.* i. p. 39. Maittaire has overlooked the point altogether.

What adds to the value of the present copy is, that it is printed UPON VELLUM; and might probably have once belonged to the Augsbourg booksellers, F F. Veith; as Zapf notices a similar copy of it, in their possession, which, like the one under description, had the genealogical tree coloured; *Id.* p. XVI-XVII. Another similar copy is in the public Library of Nuremberg, and is briefly mentioned by De Murr in his *Memorab. Bibl. Publ. Norimb.* vol. i. p. 268. We proceed to the impression itself. The first four leaves contain a table of the chapters to the whole XX books; somewhat more minutely detailed than those in the preceding edition, but each book not containing more chapters, in reality, than are to be found before. The edition is most probably a faithful reprint of its precursor. The table is printed in double columns, but the text is in long lines. On the recto of the 5th leaf

commences the correspondence of Braulio and Isidore; and to each chapter of the work is a prefix in the small Roman letter.

In the ixth book are two folded wood-cuts. The first is circular; having, in the middle, VOX FILII. SEXVS VTRIVSQVE: the circular explanations are in small rude Gothic. The other cut is, what we call, A Family Tree. At the bottom, upon a scroll, we read 'Hec est Arbor Consanguineitatis:' the branches are filled by circles, within which are rude Gothic inscriptions; and in the middle is a small human head. On the reverse of this print is another genealogical tree; inscribed at bottom, 'Arbor affinitatis.' On the recto of fol. 261, and last, we read the ensuing colophon:

Deo Gracias.
Isidori iunioris hispalensis episcopi. Ethimologiarum libri numero viginti. finiunt foeliciter. Per Gintherum zainer ex Reutlingen prægenitum. literis impressi ahenis. Anno ab incarnatione domini. Millesimo Quadringentesimo Septuagesimo secundo. Decimanona die. Mensis. nouēbris.

The reverse is blank. There are neither signatures, numerals, nor catchwords; and a full page contains 38 lines. This is a beautiful copy of one of the most desirable volumes in the library. It is bound in blue morocco.

561. Isidorus. Etymologiarum Libri XX. (*Supposed to have been Printed by Mentelin.*) *Without Place or Date.* Folio.

It will be necessary to make the following preliminary observation, chiefly from Panzer. 'The type with which this impression is executed may be called semi-Gothic, and is rather Roman than Gothic. The capital letters are decidedly Roman, and similar to those in the *Speculum Vincent. Bellovacens.;* but the lower-case letters are by no means so. They are also different from the characters which we observe in the Terence, Valerius Maximus, and Virgil, and in the Ars Predicandi of St. Austin.'* The fount of letter seems new, and is a mixture of that

* Panzer classes several books under one order, as being printed in the same type, and attributable to Mentelin. He refers also to his *Annals of German Typography*, p. 101-3, where there is a long and particular account of the ancient German poems of Wolfram (*Wolframs von Eschenbach Heldengedicht vom Parzival.* 1477, folio), which are executed in the same type.

used by Schuzler, Lucas Brandis, and in the Soubiaco monastery: being much more elegant than either of the sets of character observable in the impressions of the forementioned authors. Panzer assigns the volume to the press of MENTELIN; but neither Seemiller nor Braun throw out the least intimation of that printer's having executed it; and the accordance of the capital letters *alone*, with those of the Speculum of Bellovacensis, seems rather too slender a foundation for such a conclusion being unquestionable. Seemiller thinks that the impression, if not earlier, cannot be much later, than that of Zainer's. He properly notices the lustre of the ink, and the firmness of the paper. *Incunab. Typog. fasc.* i. p. 172; *Not. Hist. Lit. de Libr. Rar.* pt. i. p. 17, 18. Laire has hastily remarked that the character is similar to that of the Speculum—without observing that the capitals only have this similarity; and as hastily perhaps concludes the impression to be the 'Editio Princeps' of the work. *Index Libror.* vol. i. p. 145.

We proceed to the book itself. The first 4 pages have the usual introductory Epistles between Isidore and Braulio. The following prefix is at top of the first column of the first leaf:

INCIPIT EPISTOLA ISIDORI IV
NIORIS HISPALENSIS EPISCO≈
PI AD BRAVLIONEM CESARAV
GVSTANVM EPISCOPVM.

The first book begins about the middle of the second column on the reverse of fol. 2. A full page has 51 lines. There are neither signatures, numerals, nor catchwords; and according to Seemiller and Braun, the volume comprehends 141 leaves. On the recto of the 141st leaf, it concludes thus:

DE INSTRVMENTIS EQVO4.
- - - - - - - - - - -
- - - - - - - - - - - -
- - - - - - - - - - - - - Quod
int'dum ꝑ signo . interdū ꝑ cura adhibet̄.
ut vis morbi ignis ardore siccetur .

The reverse is blank. The present is a sound copy, having the initials illuminated. It is bound in russia.

562. Lascaris. Grammatica Græca. Gr. *Printed by Dionysius Paravisinus. Milan.* 1476. Quarto.

Editio Princeps. The production of this First Book printed in the Greek Language, will ever be considered the glory of the Milan Press; and the possession of it no common boast for the classical collector. That a country, attached like our own, to the cultivation of Grecian literature, should probably possess more copies of this precious book than any other country, is no slight matter of congratulation. Exclusively of the sound copy of it under description, we may notice those which are in the Royal,* Cracherode,† and Pembroke libraries; and in the collections of Dr. Charles Burney, and Mr. Johnes:—the latter, of considerable beauty. The late Mr. Knight of Portland Place had also a copy. The impression opens with a Latin and Greek address of Pisanus, which occupies the first two leaves: a copy of the former (referred to in vol. ii. p. 59, note) is as follows:

Demetrius Cretensis Ingenuis ac studiosissimis adolescentibus salutem.

Cum uos rerum bonarum ac literarum græcarum adipiscendæ disciplinæ studiosos uiderem: sane et uestram tam egregiam ad huiusmodi res intentionem non iniuria sum admiratus: et animi uestri generositatem excellentiamque beatam existimans: multum ac diu cogitabam: qua in re uobis græcæ amantissimis disciplinæ gratificari possem: et quod studio uestro dignum gratumque esset: praestarem. Hæc igitur animo uolutans inueniebam uobis quidem pergratum ac nihilominus utile fore: si uobis copia librorum græcorum sine multa impensa difficultateque esset: quo et ad discendum impensius et propositum uobis libentiori animo assequendum alacriores essetis: mihi uero optatissimum memoratuque dignum siquid tale uestra meaque causa recte efficere possem. Qua propter cum multum mente plurimum uero experientia laborauimus: uix tandem inueni:‡ quonam

* Purchased for 21*l.* 10*s.* from the Askew Collection: *Bibl. Askev.* no. 2055.

† This copy was bequeathed to Mr. Cracherode by the Revd. T. Crofts. It was reserved out of the sale of his library: see *Bibl. Crofts*, no. 102.

‡ 'In publicis tabulis societatis initiæ inter primos Mediolanenses typographos, quas superius vulgavimus, adnotatum legitur, "Antonio Zaroto parmensi impositum fuisse onus conficiendi characteres latinos, et Græcos, tum veteres, tum recentes." An vero susceptam

modo libri quoque græci imprimerentur: tum literarum compositione quæ uaria et multiplex poenes literas græcas existat tum maxime locis accentuum seruatis: quod profecto arduum erat: nec parua indigebat consyderatione. Visum itaque mihi est primo Constantini Grammaticam imprimere uiri sane diserti grammaticique diligentissimi cum ualde dilucidam apprimeque incohantibus utilem tum etiam periculum uestri facturam: siquidem et uobis hæc res pluris extimata sit: et a nobis minus frustra elaborata. Deinde si res ex sententia cesserit: maiora quoque atque præstantiora deo uolente attingere. Vestrum itaque erit optimi adolescentes ac uestræ naturæ ingenuæ studiique praestantis desyderium uestrum erga litteras graecas re ipsa iam confirmare: quae profecto non paruo adiumento uobis ad omnem uirtutem doctrinamque erunt: et huiusmodi nactis occasionem: grammatica a uobis accurate intellecta praceptaque ad altiora deinceps fauente deo eniti: nosque promptiores reddere ad multa plura pulchrioraque uobis gratificandum. Valete.'

On the recto of the third leaf, the Grammar opens thus:

ΕΠΙΤΟΜΗ ΤΩΝ ΟΚΤΩ ΤΟΥ ΛΟΓΟΥ
ΜΕΡΩΝ ΚΑΙ ΑΛΛΩΝ ΤΙΝΩΝ ΑΝΑΓΚΑΙ
ΩΝ. ΣΥΝΤΕΘΕΙΣΑ ΠΑΡΑ ΚΩΝΣΤΑΝ
ΤΙΝΟΥ ΛΑΣΚΑΡΕΩΣ ΤΟΥ ΒΥΖΑΝΤΙΟΥ

Περὶ διαιρέσεως τῶν γραμμάτων
βιβλίον πρῶτον.

Γ ράμμα ἐστὶ μέρος ἐλάχιστον φωνῆς ἀδιαίρετον. Εἰσὶ δὲ γράμματα εἰκοσιπέντε. Τούτων φωνήεντα μὲν ἑπτά. α ε η ι ο μικρὸν ὑψιλὸν Καὶ ω μέγα. Σύμφωνα δὲ δεκα ἑπτά. β τ δ ζ

&c. &c. &c.

provinciam Zarotus impleverit, admodum incertum est, sique Demetrio Cretensi fidem, ut par est, adhibeamus, compertum nobis fit, Artem compingendi Græcos characteres usque ad annum MCCCCLXXVI. ignotam Mediolanensibus fuisse; is enim in hac epistola aperte profitetur, multo studio à se tandem inventum fuisse quomodo literarum compositione, servata accentuum varietate libri Græce scripti typographico labore imprimi possent. Conciliari tamen fortasse hæc possunt, asserendo, conditos quidem fuisse a Zaroto Græcos typos, quibus sparsæ in libris Græcæ aliquæ sententiæ excuderentur; Demetrii autem Cretensis industriâ effectum fuisse. ut ars ista ad integros codices imprimendos suppellectilem omnem, ac venustatem acciperet. De hoc Demetrio plura retuli in Hist. Literaria ad annum memoratum, errorem quorumdam emendans, qui eumdem cum Demetrio Calchondila confudere. Saxius; *Hist. Lit. Typog. Mediol.* p. cccclxi.

A full page has 25 lines. The ensuing is a specimen of declining a substantive of the first declension:

ὁ χρύσης. τοῦ χρύσου. τῷ χρύση. τὸν χρύσην. ὦ
χρύση κοινῶς Καὶ ὦ χρύσης ἐνῖτκως Τῶ χρύσα
τοῖν χρύσαιν. ὦ χρύσα. Οἱ χρύσαι. τῶν χρυσῶν
τοῖς χρύσαις. τοὺς χρύσας. ὦ χρῦσαι.

fol. 5, *rect.*

The conjugation of the celebrated verb ‘ τυπτω ’ is thus, for the first time, brought to our acquaintance:

ΡΗΜΑ ΟΡΙΣΤΙΚΟΝ ΕΝΕΡΓΗΤΙΚΟΝ
ΣΥΞΥΓΙΑΣ ΠΡΩΤΗΣ ΤΩΝ ΒΑΡΥΤΟΝ
ΝΩΝ. Ἐνεστὼς.

τύπτω τύπτεις τύπτει, τύπτετον τύπτε-
τον, τύπτομεν τύπτετε τύπτουσι.

Παραλατϊκὸς.

Ἔτυπτον ἔτυπτες ἔτυπτε, ἐτύπτετον ἐτυ
πτέτην, ἐτύπτομεν ἐτύπτετε ἔτυπτον.

&c. &c. &c. *fol.* xv. *rev.*

There are no signatures, but the volume contins 71 leaves in the whole. The Grammar concludes ‘ Περὶ Διφθόγγων ’ — on the reverse of fol. 71, with the following imprint:

Τέλος σύν θεω ἁγίω τοῦ περὶ
πνευμάτων.

Mediolani Impressum per Magistrum Dionysium Parauisinum. MCCCCLXXVI. Die xxx Ianuarii.

There are neither numerals nor catchwords. The type is precisely similar to that with which the first Æsop, the first Craston's Lexicon, and the Florentine Homer of 1488, are executed; and of which latter a fac-simile is given in vol. ii. p. 60 of this work. The paper is of unusual stoutness. Saxius in his *Hist. Lit. Typog. Mediol* p. CCCCLXI and DLXIII, is full and interesting; and from the preface of the Aldine edition of 1494-5, we learn that, even at that time, ‘ no copies of this edition could be procured, after the most diligent search.’ The present copy,

from the ornaments of its old red morocco binding, appears to have belonged to the Harleian Collection. It was in the library of the late Earl Spencer; and has, upon the fly leaf, an ancient mark of 2*l.* 2*s.*!! It is large and perfect; but not free from soil and marginal writing.

563. Lascaris. Grammatica Græca. Gr. et Lat. *Printed at Milan.* 1480. Quarto.

Editio Secunda. It is most probable that Panzer has been indebted to Maittaire and Saxius for his account of this very rare and handsomely printed edition; which, from the title given to it by both these bibliographers, would seem to be only an abridgment of the preceding work; whereas it is a reprint of the whole, with the Latin version of Crastonus. ('Monachus Placentinus.') De Bure is superficial upon both these impressions: *Bibliogr. Instruct.* vol. iii. n°. 2217-8. Of the preceding he had never seen a perfect copy; since the Gaignat copy appears to have been the defective one of the President De Cotte. This impression is printed in two columns; the Latin version occupying the second. The Greek type has a strong resemblance to that of the Psalter of 1481—and is not very unlike that of the Isocrates of 1493; see vol. i. p. 125, vol. ii. p. 97. Both this and the preceding editions are well described in the *Bibl. Magliabech*, vol. ii. col. 57-58.

The present copy, which is in remarkably fine condition, is defective in the first leaf; which leaf appears to contain an address of Pisanus, and which Maittaire, vol. i. p. 408, note 1, has printed entire. This address is exactly the same as the one given in the account of the following edition. On the recto of a ii, after a Greek and Latin title in capitals, (the Greek as before) it goes on thus:

Περὶ διαιρέσεως τῶν ϛραμμάτων — De diuisione litterarum.

βϊβλίον πρῶτον. — liber primus

Γράμμα ἐϛὶ μέρος ἐλάχϊϛον φωνῆϛ ἀδιαιρέτον — Littera est pars minima uocis indiuidua.

&c. &c. &c.

As the Greek text of this impression is a reprint of that of the preceding one, it is only necessary to add that the signatures, with the

exception of m, run in eights: m having 10 leaves. On the recto of m ix, we read the ensuing colophon, beneath the Latin version:

Hoc diuinum opus impressum est
Mediolani iii kalendas octobres.
M . ccccLxxx . & interpretatum
per Venerabilē uirū utriusq; lin-
guæ doctissimū ac optimū Iohan
nem monachum Placētinum .

A blank leaf forms the 10th of signature m. Perhaps a finer copy of this desirable impression is no where in existence; although, exclusively of the defect of the first leaf—sign. a ii, and the two last leaves are inlaid. It is ruled throughout with red lines, and is bound in blue morocco, in the very purest style of Roger Payne's art. It also contains a memorandum of the binder; which is written in an extremely minute, yet legible hand, and which the curious collector may not be displeased to have copied for his amusement. It is thus:

The Right Honourable The Earl Spencer having been pleased to give me this Book to bind, Lascar's Greek Grammar, Edit. 2da, my wish to deserve the patronage of so good and Great a Man, induces me to explain my manner of work, which is far different from that of the common Mercenary Workmen. This Book is sewed on double Bands, Lined on the Back with Russia Leather, the paper made strong and firm, no A. F. left in the paper to destroy, and the Book-binders Roger and Thomas Payne produce it as a specimen to future ages, as a proof of their faithful and honest service to the Literati. Sallust also, Edit. Antiq. will remain a proof of the honesty, integrity, and judgment of work of R. and T. P., and a proof of their good wishes to those great patrons of Learning and Taste.

Roger Payne, an Etonian.
Friday-Night,
half-after 9 o'Cl.

564. LASCARIS. GRAMMATICA GRÆCA. Gr. et Lat. *Printed by Leonard de Basilea. Vicenza.* 1489. Quarto.

This edition is not noticed by Panzer in his account of the Vicenza press, sub anno MCCCCLXXXIX, vol. iii. p. 519. The Latin version is by Craston, as before; and the address of the editor, Pisanus, just promised to be laid before the reader, is as follows:

Bonus Accursius Pisanus Viro Clarissimo Iulio pom ponio salutem plurimam dicit.

Cum mea opera & studio uir Venerabilis & græce ac latine doctissimus Iohānes monachus Placētinus uerterit in latinum Erotemata Costātini Lascaris rem mea sententia iis perutilem: qui græcæ litteraturæ peritiam assequi cupiūt: tu unus mihi in primis uisus es dignus propter singularem tuam ac præstantem eruditionem: cuiꝰ nomine hæc interpretatio simul cum ipsa græca arte trāsfundatur in populos. Suscipe igitur tanquā primicias quasdam initæ amiciciæ nostræ opusculū hoc: operāqꝫ dato. ut intelligam officium meum fuisse tibi non īgratum. Quod si feceris: breui intelliges me quibusdā maioribus muneribus tecum agere. Interea uero temporis me ut facias: ama. quemadmodum tu mihi es carissimꝰ. Vale.

As far as signature m ix, in eights, the present edition seems a mere reprint, in form and substance, of its immediate precursor. On the recto of m ix, is the ensuing colophon:

Hoc diuinum opus impressum est Vīcentiæ per magistruꝫ Leonardum de basilea. xviii. Kalendas Iulii. M. cccclxxxviiii. & in

terpretatū per Venerabilē uirū utriusq; līguæ doctissimū ac op timum Iohannem monachum Placentinum.

On the reverse of this leaf we read nearly one half of 29 verses, (printed widely apart, in a large full Greek type, not very dissimilar to that of the first Isocrates) which are thus whimsically entitled:

σίχη ἡειωικοὶ ἐις τὸν ἔρωΐα

The remaining number of these verses is on the recto of the following and last leaf, which completes the 10th leaf of signature m. On the recto of the ensuing leaf, a ii, in the present copy, commences a detached treatise, by Lascaris, *upon Nouns and Verbs*, wholly in Greek, and having this prefix:

Κωνσανΐίνου λασκάρευς τοῦ βιζανΐίου προ οιμιον τοῦ περὶ ὀνόμαΐος καὶ ῥήματος τρίΐου.

The grammatical subjects discussed in this treatise, have the following titles: Περὶ ῥήματος. Περὶ παραΐαΐικοῦ. Περὶ παρακέιμενου. Περὶ τοῦ μέσου. Περι ὑπερ. Περι μέσου ὑπερ. Περι ἀρίσοσα. Περὶ β ἀορίσου. Περὶ μετοχαὶ. Παθηΐικά. Περὶ παρακέιμενου. Περὶ τῶν περισωωμένων. The whole concludes with an '*Epilogue*,' (in which there is much, says Fossi, relating to Greek literature,) commencing thus:

Ἐπίΐογος

Καὶ ταῦΐα μεν ὡς ὅϊονΐὴν ἐπιμεΐῶς καὶ συνΐόμως ἀπὸ διαφόρων ἐρωΐημάτων δίωφέΐειαν τῶν φιΐομαθῶν ἐιρηΐαι. Επεὶ δὲ ἡ ἡμεῖερα πρακΐικὴ γραμματικὴ ποικίΐη &c. &c.

This treatise, apparently here printed for the FIRST TIME, concludes on the reverse of c iiii, in fours, with the word Τέλος. There are 31 lines in a page. Maittaire, vol. i. p. 767, note 5, makes mention of this treatise; and Bandini, in his *Cat. Cod. Græc. Bibl. Laurent.* vol. ii. p. 470, thought it formed a part of the first Greek Grammar of 1476: but, as Fossi justly remarks, if he had compared the one with the other he would have found an entire difference in type and paper between them, and that it contained only the first part of the Milan impression. From the later Aldine editions of Lascaris, it would appear, says

Fossi, that this was only a compendium of the third book. *Bibl. Magliabech.* vol. ii. col. 56-7. This latter observation is, however, extremely questionable. The impression is of extraordinary rarity. The copy of it in the *Bibl. Crofts*, n°. 103, was considered to be unique: whilst that, in the Crevenna Collection, is described as ' very rare and almost unknown.' *Bibl. Crevenn.* vol. iii. n°. 2990. Yet neither of these copies possessed this curious Greek appendix: so that the rarity and value of the present one may be highly estimated. Lord Spencer is of opinion, that this tract must belong to some other edition of Lascaris; but Morelli considers it to be the Vicenza one of 1489. *Bibl. Pinell.* vol. iii. n°. 7190. The present copy, which was in the Pinelli Collection, is bound in blue morocco, and is in sound and desirable condition.

565. Lascaris. Grammatica Græca. Gr. et Lat. *Printed by Aldus. Venice.* 1495. Quarto.

This is the FIRST ALDINE PUBLICATION WITH A DATE. Renouard has been so copious and particular in his account of it, that little remains to be said after the fullness of his description. The reader may consult, for one minute, what has been observed at vol. ii. p. 177, &c. of this work, respecting the priority of the Musæus or Lascaris; and he will also be pleased to correct an error there committed, concerning the supposed omission of the Musæus, by Renouard; it being evident, on examining vol. i. p. 435, of the *L'Imprim. des Alde*, that the author of this justly popular work has been sufficiently minute in his account of the Musæus; although his description be less copious and interesting than the one first above referred to. We may reasonably conclude, upon the whole, that the Musæus was the EARLIEST ALDINE PUBLICATION; and the Lascaris the first WITH A DATE. To return to the volume before us.

On the recto of a i, is the title, as follows: ' Constantini Lascaris Erotemata cū interpretatione latina. De literis græcis ac diphthōgis et quēadmodum ad nos ueniāt. Abbreuiationes quibus frequentissime græci utuntur. Oratio Dominica et duplex salutatio Beatæ Virginis. Symbolum Apostolorum. Euangelium Diui Ioannis Euangelistæ. Carmina Aurea Pythagoræ. Phocilidis uiri sapientissimi moralia. Omnia suprascripta habent e regione interpretationē latinū de uerbo ad uerbū.' We shall presently give a specimen of this literal version.

On the reverse of this leaf is the preface of Aldus, which occupies a portion of the second leaf, a ii, and which is printed entire by Renouard. On the reverse of folio ii, commences the Greek text of Lascaris. The version is uniformly on the opposite page, or on the recto of each leaf. I subjoin a specimen of each, from the beginning of the Grammar; which is beneath a very tasteful arabesque ornament, having the first capital initial executed in a manner equally skilful. The commencement is thus:

Γ Ράμμα ἐςὶ μέρος ἐλαχιςον φωνῆς ἀδιαίρετον. εἰσι δὲ γράμματα εἰκοσι τέσσαρα. α β γ
δ ε ζ η θ ι κ λ
μ ν ξ ο π ρ σ τ
υ φ χ ψ ω &c.

On the opposite side:

Ittera est pars minima uo
cis indiuidua. Sunt autem litte
L ræ uigintiq̃tuor. alpha. uita. gamma. del
ta. epsilō. zita. ita. thita. iota. cappa. labda
mi. gni. xi. omicron. pi. ro. sigma. taf.
vpsilon. phi. chi. psi. omega. &c.

The Grammar of Lascaris extends to signature f, in eights; but f has only 4 leaves: on the recto of the 4th of which, we read as follows:

FINIS CVM DEO
SANCTO.
DE SPI
RI tib9

On the reverse is the colophon, as given by Renouard; which informs us that the work was executed—

literis ac impensis Aldi Manucii Romani Anno ab in Carnatione Domini nostri IESV Christi. m.cccc. lxxxxiiii Vltimo Februarii. & DEO gratias.

On the recto of A i, is an epistle of Aldus 'Studiosis:' also printed entire by Renouard. On A ii, is the Greek alphabet, with the various representations of the same letters. The remaining opuscula, as specified in the title, ensue; comprehending, in the whole, 24 leaves. Upon the reverse of the 24th, it is thus:

VALETE. VENETIIS. M.
CCCC. LXXXXV.
OCTAVO
MARTII.

Two leaves yet ensue; containing a list of '*Errata*,' and a passage from Moschopulus. At the end:

ΘΕΩΙ ΔΟ'ΞΑ.

The collector will therefore attend (as Renouard properly cautions him) to the possession of these three distinct pieces, in order to have his copy of the Aldine Lascaris complete. Unger, Panzer, and other bibliographers, have supposed that this appendix of two leaves should be followed by an 'Introductio ad hebraicam linguam:' but we learn from *L'Imprim. des Alde*, vol. i. p. 4, that this 'Introduction' appeared for the first time in the Latin grammar of Aldus, of the date of 1501. Panzer, vol. iii. p. 378, notices a copy of this first edition of the Aldine Lascaris, in which the entire signature f had been reprinted; but such copy is distinguishable from having the colophon executed in 14, instead of 6, lines; and from the insertion of the date of 1494 instead of that of 1495.

It adds not a little to the value of this impression, that it was executed from a copy of the Milan edition of 1476, which had received the corrections of the author himself. Yet the subsequent Aldine impressions are more ample. *L'Imprim. des Alde*, vol. iii. p. i. The present is a fair sound copy, bound in blue morocco; and was in the Pinelli Collection.

566. LAURENTIUS VALLA. DE ELEGANTIA LATINÆ LINGUÆ. *Printed by Philip de Lignamine. Rome.* 1471. Folio.

EDITIO PRINCEPS. I have before observed that 'although Jenson's edition was printed in the same year with the present one, yet there is reason to think that the impression by Lignamine is the earliest; since Laurentius Valla resided at Rome, and would of necessity superintend the printing of his own work in the place where he lived, before he suffered it to be printed at Venice.' *Introd. to the Classics*, vol. ii. p. 418. The copy before us, although large and beautiful, is unfortunately imperfect in the preliminary matter; as it wants (according to Audiffredi, *Edit. Rom.* p. 82,) the verses upon the printer, the Epistle of Valla to Tortellius, and the heads of the chapters, or rubrics; which latter, alone, occupy 9 leaves. On the recto of the first leaf of the present copy, we read thus, without any prefix:

VM SEPE MECVM NOSTRO/
rum maiorum Res gestas: Aliorūq; Vel
populoꝝ Vel Regum cōsydero: Videñ
mihi non modo Ditionis nostri homines:
Verum etiā linguę propagatione cęteris
omībus antecelluisse. &c.

concluding as follows:

—. hi enim libri nihil fere quod ab aliis auctoribus: iis dumtaxat qui extant: traditum est: continebunt: Atq; hinc principum nostrum auspicemur.

The work immediately begins thus, without any space:

EVS DEA DEADVS DIA*MVS. DINVS
dina dinabus non dicimus. Item in quibusdaɯ†
aliis ut filius filia filiabus, &c.

* Sic. † Sic.

On the reverse of fol. 219 and last, is the colophon:

Summi Oratoris. Laurētii Vallēn. De Elegantia Latinę linguę Sextus Liber Explicit fęliciter Anno gratię. M. CCCC. Lxxi. Romę In Pinia Regiōe Paulo sedēte. ii. Anno Pōtificatɔ. ſui. vii.

There are neither numerals, signatures, nor catchwords, and a full page contains 34 lines. The prices for which the Gaignat, La Valliere,* Pinelli, and Crevenna copies of this noble volume were sold, sufficiently attest the value in which it is held by scholars and collectors. The type of it is precisely similar to that of which a fac-simile is given at p. 307 of vol. ii. of this work. The present is a beautiful copy, in red morocco binding. From the Pinelli Collection.

567. Laurentius Valla. *Printed by Jenson. Venice.* 1471. Folio.

Panzer rightly qualifies his description of this elegant volume, by calling it 'the second, if it be not the first.' We have before observed that the impression by Philip de Lignamine must be considered as anterior. It is clear that De Bure had never seen this impression, as he relies entirely upon Maittaire. Laire is positive about the genuine form of it being a quarto, from the horizontal water marks; yet he admits that the volume has every appearance of a folio. Sardini, whose description is brief and uninteresting, calls it 'a large quarto.' See Maittaire, vol. i. p. 304, note 3; Panzer, vol. iii. p. 77; *Bibliogr. Instruct.* vol. iii. p. 51, nº. 2267; *Index Libror.* vol. i. p. 255;† *Storia Critica di Nicolao Jenson, lib.* iii. p. 17, 18. In conformity with Maittaire, the work is above described as a folio; and very consderable havoc indeed must have been made with the fore-edges of the present copy, if the original shape of the volume assumed the least appearance of a quarto; since it may be almost called an elongated folio. But we proceed to the description of it.

The recto of the first leaf is blank. The reverse of it presents us

* *Cat. de la Valliere*, vol. ii. p. 13, no. 2191. Ulric Han is here said, erroneously, to have been the printer of it.

† Erroneously numbered 355:—the errors of pagination, in the work above referred to, are so frequent as to be absolutely disgraceful to the printer.

with a very interesting epistle of Laurentius Valla to Tortellius, in which the former expatiates so largely upon the merits and virtues of the then reigning pontiff, NICOLAS V., that more than one half, or the whole of the second and third pages of it, is devoted to an enumeration of his excellences. I present the reader with its prefix, and two extracts from it; which may serve to shew the degree of intimacy of Tortellius with the Pontiff, as well as the zeal with which Valla describes his worth, and the readiness which he evinces to do every justice to his memory.

LAVRENTII VALLENSIS VIRI CLARISSIMI ET DE LINGVA LATINA BENEMERENTIS AD IOAN NEM TORTELLIVM ARETINVM: CVI OPVS E-LEGANTIARVM LINGVAE LATINAE DEDICAT EPISTOLA

Quo magis & spero & opto libros hos abs te in summi pontificis bibliotheca repositum iri: te que curaturū ut ille cuius contubernalis es & studiorum intimus comes nonnunquam eos euoluat: & quem ad modum de parte iam fecit totū opus laudet: eximium profecto ac maximum laboris mei fructum ac premium. &c.

Diuina nimirum in eo est īgenii celeritas ac uis. Iam uero de litteris: quotiens nobis cum alioue quo erudito post fluctus occupationum loquitur? Taceo qua ꝓnūciandi maiestate & gratia: quanta memoria: quāta reꝝ copia: quanta doctrinarū oīum peritia eluceat uel humanaꝝ: ut historicæ: ut oratoriæ: ut grāmaticæ: ut philosophicæ: ut poeticæ: etiā metricæ: uel diuinarum: ut theologiæ: &c.

——————————— Quam ego opifex tibi ob singularē eruditionem: summā beniuolentiam: maxima in me merita dicaui imaginem Nicolai sūmi pontificis mea

manu sculptā in culmīe collocem: ut operis decori quædam etiā ex ipso præside maiestas accedat. &c.

On the recto of the third leaf (the preceding epistle occupying two leaves,) the work begins with a prefix in six lines of capital letters; having 32 lines below. A full page comprehends 39 lines. The Greek words and passages are omitted; so that we may conclude that Jenson had not yet obtained a fount of Greek characters. On the reverse of fol. 190, is the ensuing subscription:

LAVRENTII VALLENSIS DE LINGVAE LATINAE ELEGANTIA: ET DE EGO MEI TVI ET SVI AD IOANNEM TORTELLIVM ARETINVM PER ME M. NICOLAVM IENSON VENETIIS OPVS FELI, CITER IMPRESSVM EST.

. M.CCCCC.LXXI .

Two blank leaves ensue; and 8 leaves of a double-columned table close the volume. In the whole, 200 leaves. This is rather a desirable copy; in red stained morocco.

568. JUNIANUS MAIUS. DE PROPRIETATE PRISCORUM VERBORUM. *Printed by Moravus and Blasius. Naples.* 1475. Folio.

It is impossible to contemplate the present, and many similar publications, relating to GRAMMAR and LEXICOGRAPHY, which were put forth in the XVth century, without being struck with the spirit and magnificent taste of the promoters of literature during the same period. Such volumes as the one before us, and as is the greater number of those which comprise the department of the Library now under description, prove, incontestably, that on the revival of learning upon the continent, neither pains nor expense were spared to render future generations at least as wise as their ancestors. At this period, too, printers seemed to vie with editors: and whoever examines carefully the beautiful book which is the present subject of our consideration, will admit that the praises bestowed by the author upon the artists, by whom it was executed, are by no means unmerited. This volume is, in every respect, an excellent companion to the Seneca, printed in the

same year, and in the same office: see vol. ii. p. 338. Both these works will carry the name of Moravus to the highest pitch of typographical reputation; since greater elegance of letter and of arrangement, together with skilfulness of workmanship, are rarely presented to the eye of the most experienced collector.

Nor is the rarity of this volume much inferior to its typographical splendor. Although Maittaire notices it, and there were copies in the Askew and Lomenie collections, yet I find no copy of it in the Préfond, Gaignat, Limare, Rothelin, La Valliere, Gouttard, Pinelli, Crevenna, Lamoignon, De Cotte, Boutourlin, or Santander, collections. It has also escaped the notice of Gerdes, Vogt, Engel, Beyer, and Bauer; and De Bure is entirely indebted to Maittaire's description of it. Osmont is brief, but pertinent. He tells us that this first edition is rare, and more sought after than the Treviso impression of 1477; and that 'the author was a Neapolitan gentleman, born at the end of the XVth century.'* *Dict. Typog.* vol. i. p. 436. Consult *Annal. Typog.* vol. i. p. 351, note 2; *Bibl. Askev.* n°. 2294; *Index Libror.* vol. i. p. 367. Seemiller has no account of it; while Braun describes only the Treviso impression of 1477. But Fossi is particular and interesting; premising that 'typographi navitas nil prætermisit quod elegantiorem reddere editionem posset, nam rotundis elegantissimis formis solidam albamque papyrum supposuit.' *Bibl. Magliabech.* vol. ii. col. 122. We now proceed to supply a few former omissions. On the reverse of the first leaf is the interesting address of the author, or editor, to the Emperor Ferdinand; having this prefix:

IVNIANI MAII PARTHENOPEII . AD INVICTISSIMVM FERDINANDVM REGEM IN LIBRVM DE PRISCORVM PROPRIETATE VERBORVM PROLOGVS FELICITER INCIPIT.

At the 8th line of this address, Maius makes proper mention of the talents of the printers (before alluded to) by whose taste and exertions this noble volume was executed. His eulogy will be gratifying to the reader:

------ Accedit ad hæc: ꝙ Germani solerti ac incredibili quodā inuento: nuꝑ nouam quandā imprimendi rationē inuenerūt: præcipue Mathias morauus uir summo íngenio sūmaq; elegātia in hoc genere impssionis

* He must mean the close of the XIVth or the *beginning* of the XVth century.

effloruit. Quē cōsilio Blasii monachi romerii uiri sacris lr̃is instituti ac sanctis moribus ꝓbati: hac nr̃a urbe excepisse gratulamur. Qui quidē tm̄ librorꝝ omnis generis ꝓuentum attulit: ut magnā adepti oportunitatē uideant̃: qui lr̃arum studio ad gloriā cōꝓandam enitunt̃. &c.

On the recto of the following leaf, a ii, the work begins without any prefix at top of the first column; and continues from a to z, with 10 leaves to each signature. Then ꝛ with 12 leaves. Next, aa to mm, inclusively, in tens; the last leaf being blank. On the recto of mm ix, is another address of Maius—with this prefix:

> **Iunianus Maius. Magistro henrico: Archiēpo Ache rontino Regioq; confessori plurimum uerendo.**

In the course of this address, we are presented with the following pleasing picture of the author's activity of mind:

Nullum profecto tempus superuacuū meo unq̄ honesto otio prætermisi: quin a magnis autoribus: qui in meis studiis comites semper fuere: aut lectissimū quodq; excerperem: aut excerpta colligerem. Deniq; post plurimas lucubraciones hoc opus in lucē dedimus pluraq; daturi siquid per otium licuerit. &c.

Maius goes on to observe, that 'there are many things to be amended, and to be reduced to better order, in this work: that his design was not to give it every polish of which it was capable, but to collect the scattered notices, as they existed, into one body; and to submit them, in this form, to the candid judgment of the public.' In remarking upon the fortunate coincidence of his being a native of that city (Naples,) where such poets as Statius and Virgil were born, he is perhaps more lavish in his commendations of the former than contemporaneous or subsequent critics; but, in a few strong and apposite words, he assigns to Virgil a transcendant superiority. The imprint and colophon, on the reverse of this leaf, are as follow:

> **Iuniani Maii parthenopei ad inuictissimū Regē ferdinādū.**

Liber de priscorū proprietate
uerborum finit .

Editum opus sub fœlicissimo ferdinando rege inclitæ neapolis Impressere Mathias morauus Impressor solertissimus: & uenerabilis Monachus Blasius theologus uir integerrimus. Opus edidit Iunianus Maius parthenopeus. Cū annus sæcularis celebraretur: orbis fere terrarum hominum insolentia præter italiam bello turbulentissimus esset . M . cccc . Lxxv .

I consider this to be the same edition as the one noticed by Giustiniani, p. 52; and cited by Panzer, vol. iv. p. 369, n°. 10. The present is a magnificent copy, with many rough leaves. It is in russia binding.

569. Junianus Maius. *Printed by Bartholomæus Confalonerius. Treviso.* 1480. Folio.

This edition is most probably a reprint of its immediate precursor of 1477, executed at the same place. The address of Maius begins on the reverse of the first leaf. The work is printed with 10 leaves to each signature as far as f — when, from f, s, to z, &, ɔ, and ꝛ — and from A to K, inclusively—each signature has but 8 leaves. On the recto of K viij is a register; below which, we read the second address as before. The colophon is beneath:

Iuuiani * Maii Parthenopei Liber de priscorum proprietate uerborum finit. Bartholomæus Confalonerius Brixiensis impressor solertissimus Taruisii impressit. Anno. Sal. MCCCCLXXX: pridie kalendas Apriles. Lector Vale.

Fossi is particular in his account of both the Treviso editions of 1477 and 1480. *Bibl. Magliabech.* vol. ii. col. 123. The present is an indifferent copy of an indifferently and closely printed book; and was obtained only as a specimen of the printing of Confalonerius. It is in calf binding.

* Sic.

570. NONIUS MARCELLUS. DE PROPRIETATE LATINI SERMONIS. *Printed by Laver. Without Date.* Folio.

EDITIO PRINCEPS. The compiler of the Crevenna Catalogue (*Bibl. Crevenn.* vol. iii. n°. 3050) refers us to the descriptions of this edition which are to be found in Audiffredi's *Edit. Rom.* p. 396, and in the *Cat. de la Valliere*, vol. ii. n°. 2184. Panzer makes the same references. That the present is the FIRST edition of the work, there can be no manner of doubt, from the phraseology of the prefatory address. It is odd, therefore, that the compiler of the Valliere Catalogue (unless influenced by the *Bibliogr. Instruct.* vol. iii. n°. 2264,) should call the edition of 1471 the earliest impression, when he admits that this was executed 'about 1470.' From the authority last referred to, it seems evident that no knowledge had then obtained respecting the edition of Laver. Audiffredi has given a comparatively brief account of this very rare book, but he has compressed into this account the leading features by which its precedency is established. The prefatory address, just alluded to, is on the reverse of the first leaf; and that part of it, which appertains to the printing of the volume, is here submitted to the reader:

Pomponi9 Gaspari blondo Salutem rogauit me Georgius laur d'herbipoli. fidelissimus librorum impres sor ut Nonii Marcelli opus percurrerem atq; si fieri posset corrigerem ego ob amorem obseruantiamq; et fidem quam erga me habet laborem subire non recu saui. &c. - - -

ENIVM EST TEDIVM ET ODIVM.
dictum a senectute ꝙ senes omnibus odio sint et tedio. Cecilius in ephisione. tū in senectute &c. &c. &c.

A full page has 40 lines. On the recto of the 21st leaf we read

De inusitatis uocalibus per indicem litterarum.

which, in the Parma impression of 1480, is designated thus:

De Dictionibus Ab. A. Littera incipientibus.

This Dictionary concludes on the recto of fol. 55. Then commences, what should be entitled, 'De Diuersis Acceptionibus Nominum et Verborum;' which concludes on the reverse of fol. 110. Next follows, what is called in the Parma impression, 'Nonnullarum Dictionum Insignificatæ Differentiæ:' which concludes on the recto of fol. 116. From hence, we have the titles regularly introduced; as, in the same page, we observe 'Incipit de impropriis.' On fol. 120, recto, 'Incipit de ɔtrariis generibus uerborum:' on fol. 123, reverse, 'Incipit de mutata declinatione:' on fol. 125, reverse, 'Incipit de numeris et casibus:' on fol. 127, recto, 'Incipit de mutatis coniugationibus:' on fol. 128, rev. 'Incipit de ingratis aduerbiis:' on fol. 130, rev. 'Incipit de doctorum indagine:' on fol. 135, rect. 'Incipit de genere uestimentorum:' on fol. 136, rev. 'Incipit de genere uasorum et poculorum:' on fol. 137 rev. at bottom, 'Incipit de genere uel colore uestimentorum:' on fol. 138, rev. 'Incipit de genere ciborū et potuum:' on fol. 139, rect. 'Incipit de genere armorum.' The present copy having the leaves numbered by a pencil, it has enabled me to be thus particular in the respective divisions of the work. On the reverse of fol. 140, are eight hexameter and pentameter verses in commendation of the author; which verses may be found in Audiffredi and in the La Valliere Catalogue. They do not seem deserving of being again extracted. On the recto of the following and last leaf, is a register. There are neither numerals, signatures, nor catchwords. The character with which this impression is executed is somewhat ruder (as Audiffredi justly remarks) than what is usually observable in the works printed by Laver. Compared with the Eutropius, and Quintus Curtius, of 1471, it is a meanly printed volume; and yet it is perhaps an anterior performance!—so that we might expect to have seen a greater sharpness and cleanness of letter. The present is a sound and desirable copy, in red-morocco binding.

571. NONIUS MARCELLUS. *Printed in the Year* 1471. Folio.

'It is a pity (says Audiffredi, *Edit. Rom.* p. 92,) that posterity are not made acquainted with the name of the printer of this elegant edition; which resembles rather the Venetian than the Roman style of printing.' Why either Ulric Han, or Jenson, is considered to be the artist who executed it, does not appear very satisfactory. The former is assigned to it in the *Cat. de la Valliere*, n°. 2183; and the latter by Panzer, vol. iii. p. 78. Maittaire, vol. i. p. 304, note *, merely subjoins the date; and De Bure is equally silent respecting the supposed printer. *Dict. Bibliogr.* vol. iii. n°. 2264. Laire, in his *Spec. Hist. Typog. Rom.* p. 176, note (*ee*) relies upon the insertion of this edition in Dr. *Mead's Catalogue*,† p. 86, n°. 651, as a Roman one, and as being the 'Edit. Prin.' He also quotes Maittaire; but had never seen the book itself. We are therefore left to conjecture respecting the printer and place of its execution. Yet I incline to think that it was not executed at Venice; at least I cannot, at this moment, recollect any artist who, in the year 1471, printed at Venice with types similar to those of the present volume: since they are different from such as were used by either of the Spiras, or Jenson, or Valdarfer, or I. de Colonia. There is rather an appearance of the Parma or Modena early style of printing about the book; but we are at present ignorant of any work, printed at either of these places, which has so early a date subjoined. *Possibly* it might have been executed at Milan:‡ but the collector shall judge for himself.

On the recto of the first leaf, without any title or prefix, commences an alphabetical table, in 3 columns, which comprehends 12 leaves. This table ends on the reverse of the 12th leaf, with the word FINIS. On the recto of the 13th leaf, without title or prefix, the work begins thus:

ENIVM EST TEDIVM ET ODium
dictum a senectute: ꝙ senes omnibus odio

† On consulting my own copy of this Catalogue, which has the prices, and a great number of the names of the purchasers, I find that Osborne the bookseller gave *2l. 2s.* for Dr. Mead's copy of the above work.

‡ Could it have been printed at Treviso? The 'h' is peculiar.

sint & tedio. Cæcilius in Effesione. Tum in
senectute hoc deputo miserrimū sentire ea
&c. &c. &c.

A full page has 36 lines. Throughout the work there are spaces purposely left for the insertion of the titles of the various departments, by the pen or pencil of the rubricator. Each section begins with two or more words printed in capitals. On the recto of the 163rd, and last leaf, the colophon is simply as follows:

FINITO LIBRO LAVS ET GLORIA CHRISTO
M . CCCC . LXXI.

The reverse is blank. The present is a large and beautiful copy of a handsomely-executed impression. It is bound in red morocco.

572. Nonius Marcellus. *Printed by Jenson. Venice.* 1476. Folio.

I consider this to be the first edition of the work by Jenson; and that Seemiller has been led into error, on the authority of De Bure, in calling it the second. The rarity of it is probably not so great as these bibliographers imagine. Of its beauty, there can be but one opinion. Having read the notices of this edition by De Bure, Seemiller, and Sardini, I conceive the following description of it to be sufficiently particular:

On the recto of a ii begins a double-column table, which concludes on the reverse of b 10; having 19 leaves. The signatures a (including a blank leaf for a i) and b have each 10 leaves. A blank leaf is inserted for c i. On c 2, recto, the work begins — having 34 lines in a full page: this signature has 10 leaves. From d to ȝ, there are only 8 leaves to each signature. On the recto of ȝ 12, is the imprint, thus:

NONII MARCELLI PERIPATETICI TIBVRTICEN
SIS COMPENDIOSA DOCTRINA AD FILIVM DE
PROPRIETATE SERMONVM IMPRESSA VENE
TIIS INDVSTRIA ATQVE IMPENDIO NICOLAI
IENSON GALLICI. M . CCCC . LXXVI.

The reverse is blank. Consult the *Bibliogr. Instruct.* vol. iii. p. 49-50; *Incunab. Typog. fasc.* i. p. 86-7. (Seemiller is warm in commendation of the work itself) and *Storia Critica. di N. Jenson,* lib. iii. p. 42. Laire is very brief; *Index Libror.* vol. i. p. 400-1.' The present is rather a desirable copy; in red morocco binding.

573. Nonius Marcellus. *Printed at Parma.* 1480. Folio.

This edition, which is a mere reprint of the preceding, is bound with a Parma impression of Terentius Varro, and Pompeius Festus, of the same date. But as such editions of these authors are sometimes found separated—(as were the Smith, Valliere, and Ingolstadt copies,) they may be each described in a distinct article:—notwithstanding Affo says they ought not to be disjoined.* Whether, in the absence of the express name of the printer, Portilia is to be considered as having executed them, (according to the suggestion of the *Cat. de Valliere,* vol. ii. p. 7-8.) I will not pretend to determine. On the reverse of the first leaf of the impression under description, begins a table, which, as before, occupies 12 leaves. It has the following prefix: NONII MARCELLI TABVLA INCIPIT. The 13th leaf is blank; intended perhaps for sign. b i—as on b ii, recto, the work begins with this title:

NONII MARCELLI PERIPATETICI TIBVRTICEN-SIS COMPENDIOSA DOCTRINA AD FILIVM DE PROPRIETATE SERMONVM.

The signatures, from b to r, are in eights: r and f have each but 6 leaves. At bottom of the recto of f vj, we read the following colophon:

Nonii Marcelli Peripatetici. Tiburticēsis cōpēdiosa doctrīa ad filiū de proprietate sermonum. impressa Parmæ. .M.cccc.lxxx.

Consult the *Tipog. Parmens.* p. LXXIX-LXXXI. The present copy is in old red morocco binding, and appears to have been formerly in the Harleian Library.†

* They have each a *distinct set* of signatures.

† A subsequent examination of the Harleian Catalogue, has proved this conjecture to be correct. 'Maittaire (says this authority) intimates, that these scarce and valuable antient

Bayerische Staatsbibliothek MÜNCHEN

574. Papias. Vocabularium. Lat. *Printed by Dominicus de Vespolate. Milan.* 1476. Folio.

Editio Princeps. According to De Bure, this is not only the earliest impression of the work, but Collectors hold the subsequent editions of it in little or no estimation. The volume under description is unquestionably a very creditable production of the press of D. de Vespolate; but if the word 'Milan' had not occurred in the colophon, we might have concluded the book to have issued from the press of some other Italian city: as it has a typographical similarity to volumes in this library which were printed at Treviso, Brescia, Mantua, and elsewhere. Neither De Bure nor Laire have availed themselves of Saxius's notice of this rare impression; to which notice Panzer very properly refers his readers: *Hist. Lit. Typog. Mediol.* p. DLXV. *note* f. Morelli, Seemiller, and Braun, have omitted it. On the reverse of the first leaf, in one column only, are some interesting verses of Mombritius, the editor, to the reader. A portion of them is here extracted,* but Saxius has given them entire. The purchaser should always look to their being in the copy he is about to possess; since Panzer tells us they were wanting in that which Denis had examined.

Boninus Mombritius Lectori Sal. D. P

Quæris grammatico librorum quāta supellex
Sit satis: impensa quā sibi nemo paret
Scire iuuat. nūmi sed abest pulcherrius† orbis.
Est opus argēto: qui didicisse uelit.
Pro Ioue tempus erit: uisū sternēt ad aurum:
Et nummis homines oscula thusq; dabūt:
Tēplaq; cōstituēt: ut sancta pecunia numen
Præcipuos Inter gaudeat esse deos.

---

editions of the authors [above] mentioned, were in the Barberini and Mazarine Libraries; which sufficiently implies that he himself had not seen them when he wrote the first vol. of his Annal. Typograph. The book is exceedingly fair, and most elegantly bound.' *Bibl. Harl.* vol. iii. no. 967.

* This portion however contains the whole, except 8 verses. They were copied out before I had seen them in Saxius. † Sic.

Inclyta si nequeant centuse uolumina cogi:
Nec picturatos detur habere libros:
Non est: quin saltem tenui tibi nūmus ī ære
Palleat. impressos hoc age carpe libros.
Quem uix transcriptū librarius asse dedisset:
Impressū. modicus sit tibi nūmus. emes:
Qualia quæ papiæ. licet alta. uoluīa cernis:
Confer. opus pretio dignius esse putes.
Dignius & tanto: quanto magis utile cōstet.
Vir minus est: cui non cōmodus ille uenit.
Siue sacros canonas seu ciuica tradere iura
Quis uelit: hoc medio discere multa pōt.
Multa uel hīc petitis: medicā ꝙ quæritis artē:
Quiq; sit orator: quiq; poesin amet.
Gratam materiam rerumq; uocabula late
Exhibet. exhibitis non minus ordo placet.

On the recto of the following leaf is an address from the author, full of piety, with this prefix:

PAPIAS FILIIS SALVTEM. D.

At top of the second column, on the reverse, the explanation of the words, or the Vocabulary, begins. After the account of the letter 'a,' we read thus:

Abba syrum nomen est & hebræum: latine & græce significat pater.

On the recto of fol. 256, and last, after another pious address, or exclamation, the colophon is as follows:

FINIS
Impressum Mediolāi per Dominicum de Ves polate Anno domini Mcccclxxvi. die xii. mensis decembris

The reverse is blank. There are neither numerals, signatures, nor catchwords. The present copy, although large, is somewhat cropt. In russia binding.

575. PEROTTUS. RUDIMENTA GRAMMATICES. (Ling. Lat.) *Printed by Albertus de Stendalia. Naples.* 1475. Folio.

It is justly observed by Laire, that De Bure (*Bibliogr. Instruct.* vol. iii. n°. 2261) was ignorant of this edition, although he has noticed the Roman impression of the same date. The printer of it (as Mittarelli intimates) appears to have been considered 'worthy of conducting the press for the books published by the University of Padua.' Panzer has made the same inference, from the same authority. There were at least three editions of Perottus before the one under description:— but those of the dates of 1473 and 1474, by Sweynheym and Pannartz, are of the utmost rarity; and are, at present, unluckily wanting in this collection. On the recto of the first leaf of this Neapolitan impression, we read the following prefix:

NICOLAI. PEROTTI. AD. PIRRVM. PEROTTVM NEPOTEM. EX. FRATRES. SVAVISSIMVM: RVDI MENTA. GRAMNATICES.*

INCIPIVNT.

A litteras. A. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. t. u. x. y z. &. ꝛ.

A full page has 37 lines. On the reverse of folio 110 (pencil-numerals) we read the colophon, thus:

PRæsens hæc regularum grammaticaliū impssio in studio Patauino facta ꝑ me magistrum Albertum de stēdalia diligēter laborata Anno domini. M.CCCC.LXXV. Die uero xvii mensis Iunii.

The register occupies the recto of the following and last leaf. The reader may see a brief notice of this book in Mittarelli, col. 334, and in the *Index Libror.* vol. i. p. 371-2. It has neither signatures, numerals, nor catchwords. The present is a very indifferent copy; in calf binding.

* Sic.

576. Pompeius Festus. De Priscorum Verborum Significationibus. *Printed at Milan.* 1471. Quarto.

Editio Princeps. This is one of the most elegantly printed volumes of the early Milan press with which I am acquainted. It is well described by Saxius, as presenting us with 'a very neat Roman letter, upon excellent paper, with a broad margin.' The same bibliographer is quite decisive in attributing the execution of it to Zarotus. *Hist. Lit. Typog. Mediol.* p. dlix, note (h). A copy of it was sold at the sale of the Valliere library for 254 livres. On the recto of the first leaf, without prefix, we read as follows :

VGVSTVS LOCVS SANCTVS ab aui
um gestu idest quia ab auibus significatus ē
sic dictus . siue ab auiū gustatu quia aues pa
stæ id ratum fecere .

A full page has 31 (long) lines. There are neither numerals, signatures, nor catchwords; and the Greek words are uniformly omitted; although the Latin explanations of them are subjoined. On the reverse of fol. 79, and last, after 3 lines of text, the subscription is thus :

F I N I S

Laudetur Christus per quinque foramina Iesus.

FESTI POMPEY LIBER EXPLETVS EST

Mediolani Tertio Nonas Augustas. Millesimo :
Quadringentessimo : Septuagessimo Primo Ad :
Honorem : & Laudem : Illustrissimi Ac Inuictissimi
Galeaz Mariæ Mediolani Ducis Quinti.
Ac Ducatus Sui Anno Quinto.

It was hardly necessary for Panzer, vol. ii. p. 12, to make even the slightest mention of the supposed Milan impression of 1470, upon the wretched authority of Beughem. The most fortunate Collector can seldom possess a copy of an early and scarce book, in a higher state of preservation than is the present : in blue morocco binding.

577. POMPEIUS FESTUS. *Without Name of Printer, Place, or Date.* Quarto.

The printing of this edition is given to Laver, by Audiffredi and Laire; but the latter does not seem to be sufficiently warranted in assigning the date of ' about 1470' as that of the execution of it. Audiffredi only informs us that it is printed in the same type as are the Eutropius and Curtius by the same artist: the former of the date of 1471. *Edit. Rom.* p. 395-6; *Index Libror.* vol. i. p. 132. The impression is of very considerable rarity, and will be found in few libraries. On the recto of the first leaf, the work begins thus:

POMPEI . FESTI . DE INTERPRETA
TIONE . LINGVE . LATINE.

VGVSTVS locus sanctus ab auiū
gestu id est quia ab auibus significat⁹
est sic dictus siue abauium gustatu:
quia paste id ratum fecerunt

Like the preceding, the present edition is printed in long lines, and a full page contains 32 of them. It is also without numerals, signatures, and catchwords. On the reverse of fol. 83 and last, beneath 19 lines of text, we read the following imprint:

Finis Pompei Festi quē
Pomponius correxit:
Vale qui legeris . . H . G .

The words, for which these initials H . G . are designed, are not attempted to be decyphered by bibliographers; and I own that the effort to supply such deficiency seems beyond the intrinsic value of the discovery—if attainable. The present is a sound desirable copy; in blue morocco.

(An edition by John de Colonia, &c. of the date of 1474, *has been omitted by mistake; but it will be found in the* SUPPLEMENT *to this Work.)*

578. Pompeius Festus. *Printed in* 1477. Folio.

It is rather extraordinary that Denis should have said, upon the exclusive authority of Laire, that this impression 'seems to have been printed at Rome;' when the reasons which Audiffredi has assigned, for rendering such inference extremely questionable, appear to have been entirely overlooked by him. As far as intrinsic evidence weighs, we may conclude that it was not printed at Rome; since it was rarely, if ever, that Gothic characters, at the above period, were used by the Roman printers. The insertion of the prefatory epistle by Manilius, and the words of a part of the colophon, are, in fact, only copies of what appear in Reinard de Enyngen's impression of 1475—avowedly executed at Rome; so that these points, alone, are not strongly corroborative of Laire's inference. Of this prefatory Epistle, I present the reader with what may be called almost a literal translation:

'Manilius Romanus to Pomponius Letus: health. When I lately read the mutilated books of Pompeius Festus, which relate to 'Ancient Words,' I was sadly grieved to find that a work of such importance was left in so corrupted a state: since the author wrote for the information of all antiquity, and for the use of posterity. But I apprehend that the ignorance of later ages has been the cause of such mutilation —for some incompetent person, without character and learning, appears to have reduced his diffuse and copious work into a sterile abridgment: and it is most probable that many important passages have been omitted, as you have frequently complained to me. It has been therefore my object to cause to be printed the whole of the genuine text which remains; lest, by chance, some bold and rash publisher should render it yet more corrupt. I have taken every care that, as much as remains of the original work, should be at least faithfully submitted to the public. Farewell.'

The preceding is at top, on the reverse of the first leaf. On the recto of the second, is this prefix:

Pompei festi collectanea
priscorum uerborum.

A full page has 40 lines. There are neither numerals, signatures, nor

catchwords. The type is sharp and elongated; and on the recto of fol. 49 and last, we read the colophon thus:

Expliciunt collectanea priscorum uerborum Pompeii Festi sub Anno a natiuitate dñi Millesimo quadringentesimo septuagesimo septīo die uero ultima mensis Decēbris Pontificatus Sanctissimi in xp̄o patris et dñi nostri dñi Sixti diuina prouidentia Pape Quarti Anno eius septimo .

A register is on the reverse. It remains only to refer the reader to Laire's *Spect. Hist. Typog. Rom.* p. 237-8; Audiffredi's *Edit. Rom.* p. 222; and Denis's *Suppl. Maitt.* p. 83, n°. 560. The present is a clean copy, in calf binding, but not free from the ravages of the worm.

579. Pompeius Festus. *Without Name of Printer, Place, or Date.* Folio.

This impression forms the third part of a volume which contains those of Nonius Marcellus and Terentius Varro, printed at Parma in 1480. The reader may be pleased to consult what is said at p. 97 ante. There is no colophon to the present edition; which is printed in double columns, with 37 lines in a full page. There are LIIII numbered folios, with signatures a and b in eights—c, d, e, f and g in sixes—and h with 8 leaves. On the reverse of fol. LI, after the termination of the text as in the preceding impressions, there seems to be an appendix to the letters I and M. The former begins thus:

i Ncomiciare significat tale comitiū faceř ꝑ qud* neces se sit ī comitiū: hoc ē ī cōuentū ueīre. Plau. Quæso ne me inco micies. Incita incitata.

The latter concludes thus, on the recto of fol. LIIII:

* Sic.

Mecastor & mehercules iuſiurā
dū ē: q̃si diceret̃: ita me castor:
ita me hercules: ut subaudiat̃
iuuet. FINIS

The reverse is blank. A sound copy, in old red morocco.

580. PRISCIANUS. OPERA OMNIA. *(Printed by Vindelin de Spira. Venice.)* 1472. Folio.

This would appear to be the SECOND EDITION of Priscian: the first having been executed by the same printer in the year 1470.* There is neither name of printer, nor place, to either edition; but the exact typographical conformity of both, to the publications of Vindelin de Spira, leave scarcely a doubt of their having been executed by him. It is however very possible that the edition here next described (by Ulric Han) might have been anterior to the present; yet in the absence of a date, it may be more prudent to assign to it the order in which it now stands. On the recto of the first leaf of this impression, we read as follows:

IVLIANO CONSVLI AC PATRICIO PRI-
SCIANVS SALVTEM.

c Vm omnis eloquentię doctrinam & omne studiorū genus sapientię luce praefulgens a grȩcorū fontibus &c. &c. &c.

A full page has 41 lines. The Greek passages are inserted, and the entire appearance of the text is that of a large solid body of press-work, most admirably executed. On the reverse of the last leaf but 36, we read as follows:

Volumen prisciani dȩ octo partibus orationis: de construc-

* A copy of this FIRST EDITION of Priscian 'SPLENDIDLY PRINTED UPON VELLUM' was purchased by the late Count M'Carthy at the sale of the Pinelli Library for 51*l.* 9*s.* See *Bibl. Pinell,* vol. iii. no. 7237. Both Maittaire and Morelli tell us of an exactly similar edition of Priscian without date; *Annal. Typog.* vol. i. p. 290, note 4.

tione: de duodecim carminibus: de accentibus: de numeris & pōderibus & mēsuris Explicitum est.

Anno Domini
M.CCCC.LXXII.

On the recto of the ensuing leaf we read

Priscianus Grammaticus De prꝫexercitamentis Rhetoricꝫ ex hermogene translatis.

The reverse of the following leaf is blank. The recto of the succeeding one presents us with

Commentarium Ruffini de metris Comicis.

For want of a sufficient quantity of Greek type, an intended passage from Demosthenes (fol. 4, rev.) is omitted; although another passage from the same author, in three lines, is fully printed. On the recto of the 14th leaf from the beginning of this treatise of Ruffinus, we read

Prisciani interpretatio ex dionysio.

De orbis situ.

n Aturꝫ genitor: quꝫ mundum continet omnem
Annuꝫ rex cꝫli: positum telluris & undꝫ
&c. &c. &c.

On the recto of fol. 27 and last, are the concluding verses of this tract, thus:

E t terrꝫ pariter regiones finibus amplis:
O mnipotens pro quo genitor mihi premia donet.

FINIS.

The reverse is blank. There are neither numerals, signatures, nor catchwords. This volume, which has escaped De Bure, presents us with one of the finest known specimens of the press of V. de Spira. The present is a beautiful copy of it, in red morocco binding.

581. PRISCIANUS. (*Supposed to have been printed by Ulric Han.*) *Without Place or Date.*

Audiffredi had at first some doubt about classing this impression among the productions of Ulric Han's press; but on a close comparison with the Tortellius, and the 'Decisiones Rotæ,' each confessedly executed by Han and Simon of Luca, his doubts, even respecting the conformity of the Greek character, were removed. There seems indeed to be every good reason for attributing this impression to at least an early Roman press; and if so, to the press of Ulric Han—since I have no recollection of any work, by another printer, which exhibits a precisely similar appearance. The edition under description may be called a magnificent book; and Audiffredi was unable to discover more than one copy of it—'unum hactenus, illudque optimum, vidi exemplum.' It seems indeed to have been in few collections, and I suspect that it is the rarest of all the ancient impressions of Priscian. Panzer has referred to the Crevenna Catalogue for a copy of it, but erroneously; since the edition referred to, (*Bibl. Crevenn.* vol. iii. n°. 3057,) is said to resemble the types of Vindelin de Spira. We proceed to a brief, but it is presumed satisfactory, description of the present volume.

The recto of the first leaf presents us with the following prefix:

IVLIANO CONSVLI AC PATRICIO PRISCIANVS SALVTEM.

A full page has 41 lines. The last line of the recto of the second leaf ends with 'sed de'—that of Spira's, 'sed.' There are neither catchwords, numerals, nor signatures. On the reverse of fol. 170, we read

PRISCIANI VIRI DISSERTISSIMI MAIOR ARTIS GRAMMATICALE LIBER EXPLICIT

Then a blank leaf. On the recto of the following:

Incipit liber Prisciani minoris

On the reverse of fol. 259, is a colophon—the same as that of Spira's in substance, but without date. The treatise from Hermogenes follows. On the recto of fol. 287, and last leaf but two, is the word 'FINIS;' beneath the verses from Dionysius, as before. The reverse is blank.

An entirely blank leaf ensues; and a register occupies the recto of the succeeding and last leaf of the volume. The reader may consult the *Edit. Rom.* p. 394. The present is a fine copy; in russia binding.

582. PRISCIANUS. *Printed by I. de Colonia and John Manthen de Gherretzem. Venice.* 1476. Folio.

This impression has been noticed by most bibliographers, and copies of it have usually been in the more celebrated private Collections. It is well executed; but the Greek type does not exhibit the same delicacy and nicety of execution as are seen in the rival productions of Jenson. There is every appearance of its being a mere reprint of one of Spira's editions. A full page has 41 lines. The signatures run thus: a 12, b 8, c 10, d to i, each 8 leaves: i to x, inclusively, 10 leaves: y 8 leaves. On the reverse of y viij, at bottom:

Explicit est liber de Cōstructione .
Sequitur de Duodecim carminibus .

The signatures continue in the following order: a a 10: (v 5 making a a 5,) b b 10: c c 8, and d d 10, leaves. On e e i, recto,

Cōmentariū Rufini de metris comicis incipit .

e e has 8 leaves. On e e 4, reverse, we observe the same omission of the passage from Demosthenes as in the edition of 1472. A blank leaf is between e e 8 and f i. On f f vij, Dionysius begins. Both f f and g g have each 10 leaves. On g g 10, recto, the conclusion from Dionysius is precisely the same as in Spira's edition; to which is subjoined the following colophon:

FINIS

Impressum Venetiis impēsis Iohānis de Colonia socij q; eius Iohānis māthen de Gherretzem. Anno domini . M . CCCC . LXXVI .

The present is a fair sound copy, in old French red morocco binding, and was formerly in the Alchorne Collection.

583. Suidas. Lexicon Græcum. *Printed by Joannes Bissolus and Benedictus Mangius. Milan.* 1499. Folio.

Editio Princeps. The present volume affords a splendid instance of the truth of the remark submitted at page 89 ante. We behold, in it, such a body of lexicographical knowledge — such a mass of curious and elaborate printing — such beauty of paper, and amplitude of margin, that the scholar and bibliographer are equally delighted in the contemplation of it.

In the first edition of the 1st vol. of Maittaire's *Annal. Typog.* p. 256-260, and in the *Bibliotheca Smithiana,** *Appdx*, p. ccc-iii, there are entire reprints of the prefatory matter of this impression; and had they been seen before the ensuing extracts were transcribed from the original, the labour of transcription would have been spared. I have consulted the passages in Saxius to which Paschali refers,† and must recommend the reader to peruse what is said in the *Hist. Lit. Typog. Mediol.* respecting the transcendant merits of the editor, and the enterprise of the printers of this publication. What here ensues, however, may be considered satisfactory; if the publication just referred to be not at hand. On the recto of the first leaf, in the middle, are 19 lines—forming a dialogue between ' the Bookseller and Philomathes.' This dialogue was written by Stephanus Niger, of Cremona; whose Greek appellation is Στεφάνος τοῦ Μέλανος. Saxius, col. cclxxvii, is particular concerning him: — and the Dialogue will be found in the *Bibl. Smith*, p. ccc (*Appdx.*) and in Mr. Beloe's *Anecdotes of Literature and Scarce Books;* vol. i. p. 144. It is followed, on the reverse, by two sets of verses from Antonius Motta: the first of them is thus:

* Paschali, the author of the above catalogue of Consul Smith's Books, 1755, 4to. might have borrowed exclusively from Maittaire; but the mode in which he prints the dialogue forbids so ungracious a conclusion. Saxius does well to refer his reader (p. dcvi, note k) to the ' luculentus sermo' of Maittaire; whose description of this Editio Princeps is so satisfactory, that one regrets not to find it in the impression of 1733, p. 690. Yet in this latter there is a note (4) which is not contained in the edition of 1719. The ample account of the ' Etymoligicon Magnum,' in the edition of 1719, is also omitted in the impression of 1733. A proof this—among the many which might be adduced—of the necessity of having *both* these impressions of the first volume of the Annal. Typog. of Maittaire.

† Paschali might also have referred to the note in p. 258 of the edition of 1719. Annal. Typog.

Antonius motta,
Dæmetri æternos debet tibi mundus honores,
Quod dignum quod tam nobile tradis opus,
Debet motta magis, Caro cui tanta resultat
Gloria discipulo te duce quanta datur,

Both sets are extracted by Paschali. On the recto of α ii is an address of Cataneus to Albertus Pius; which is given entire by Paschali. The subjoined* is selected from it, and is well deserving of the reader's attention. On the reverse is a Greek address from the distinguished editor, Demetrius Chalcondyles; which is also printed entire by Paschali. On the recto of α iii is the title to the work, printed in 13 lines of capital letters. Immediately beneath, we read

Α῎ΡΧΗ΄ ΤΟΥ῀ Α΄ ΣΤΟΙΧΕΙ΄ΟΥ.

A full page has 45 lines. There are both signatures and catchwords, but no numerals; so that the collector will do well to attend to the following designation of the former. Signature α to ω in eights: then ααα to λλλ in eights. On the reverse of λλλ viij, at bottom;

ΤΕ΄ΛΟΣ ΤΟΥ΄ Κ΄ ΣΤΟΙΧΕΙ΄ΟΥ.

* Clarissimo Viro. D. Alberto Pio Ioannes Maria Cataneus. S. D.

——————— tandem ad hanc prouinciam reseruatus uir atticæ facundiæ princeps Demetrius Chalcondyles præceptor noster: non ut cæteri græcorum studiosis tantam felicitatem inuidit: sed ducem se constituens: egregios huius artis et industrios artifices Ioannem bisolum et Benedictum mangium Carpenses accersiuit: per quos typis in melius reformatis, additis etiam plerisque, et magnæ, et admirandæ gratiæ: quippe qui in eo genere præstantissimi sint: et præter conditionem, et ætatem suam pluribus multocies collatis exemplaribus emendandum, imo excolendum, et renouandum Suidam aggreditur tanto studio et diligentia usus: ut obscura detexerit, inuersa correxerit, manca suppleuerit, et ut demum quod sentio dicam, in illo expoliendo autorem ipsum superauerit. Debes itaque plurimum illis Alberte uir Clarissime: nam post græca tot tibi dicata uolumina: quibus enixe oblectaris, nullum, neque maius, neque utilius dicari potuit: cum sit totius græciæ χερ῎ἀμαλθεί῎ι; ad quod necesse sit singulis horis: ut ad tuam liberalitatem doctrinamque græcarum litterarum studiosis, recurrere, confugere, et propter summas uirtutes probe cognitum admirari Debet et doctorum Iuuenum studiosa cohors: ad quos, tam diffusum, tam utile, politumque uolumen deuenerit. Quare si ulla absque contatione* librum hunc emerint: hi fortasse uicem rependere non putabunt; at illi sic cumulatam sibi restitui censcebunt.'

* Sic.

Next comes A i, having at top

ΑΡΧΗ ΤΟΥ Λ ΣΤΟΙΧΕΙΟΥ.

This third alphabet extends to Ω in eights. Then AA to EE in eights: EE and ZZ have each only six leaves. On the reverse of ZZ v, after the register, (which explains as before) we read the colophon in two lines, and one word, thus:

Anno ab incarnatione. M.cccc,lxxxxviiii die xv nouembris, Impressum, Mediolani impensa & dexteritate D Demetrii Chalcondyli Ioannis Bissoli Benedicti Mangii Carpensium

The ensuing elegant device of the printers, is subjoined.

On the recto of the last leaf are two sets of verses from Salandus to Demetrius Chalcondyles, which are both transcribed by Maittaire and Paschali. The second will be found in the note below; * although it

* Idem ad lectorem,

Qui plenis monumenta soles haurire labellis,
Attica qui græcis fontibus orsa trahis,
Huic Sudæ in sudes largo qui ut copia cornu
Fondit opes animi pabula magna tui,
Motta tibi Antoni: Maria en tibi amice Iohānes,
Debebit graiæ pallados auctus honor
Tantum opus aggressus per quos Demetrius edit,
Castigatq; operi quæ minus apta putat,
Quod superest lector pretio haud absterrite magno,
Magnum opus illud emas maxima messis inest.

must be confessed to be of no elevated character. Copies of this magnificent and estimable volume are in most of our public and private collections of eminence. The present is beautiful and large. In russia binding.

584. Terentianus Maurus. De Litteris, Syllabis, et Metris Horatii. *Printed by Scinzenzeler. Milan.* 1497. Folio.

Editio Princeps. The old school of bibliographers (if I may be allowed the expression) had a very high opinion of the extraordinary rarity of the first edition of this work. Nor was such opinion entirely groundless; since, as I shall endeavour to prove, the book had never been seen by Fabricius, Saxius, or De Bure. Ernesti was also ignorant of any collection in which a copy was to be found; and his account of it, in the *Bibl. Lat. Fabricii*, vol. iii. p. 415-6, is nothing more than what had appeared in the quarto edition of the same work; 1728, vol. ii. p. 472. Why Fabricius should say the work was originally published with Ausonius, of the same date, does not decidedly appear; although there was a copy of it, with the Venetian Ausonius of 1496, in the Soubise Collection: see *Bibl. Soubise*, p. 333, n°. 4840. We proceed in the first place to give a bibliographical description of this rare volume.

On the recto of the first leaf is the title only, as follows:

TERENTIANVS DE
LITTERIS SYL
LABIS ET
METRIS
HORA
TII

The reverse is blank. The recto of the ensuing leaf is also blank; but on the reverse is an address, beginning 'Ludovicus Maria Sfortia Anglus Dux Mediolani," &c.: dated at the end, with a list of the contents of the impression, thus:

Datæ Vi
gleuani sub fide sigilli nostri: Die qnto septembris
Anno. M.cccc.lxxxx.sexto.

Terentianum de Metris & Syllabis Horatii
Fortunatianum de Carminibus Horatii
Velium longum de Orthographia
Adamantium de Orthographia
Catholica probi
Cornelii Frontonis elegantias.

On the recto of the ensuing leaf is an address of Georgius Galbiatus to Jacobus Andrea; in which we find the following well-merited eulogy* upon the work.

\- - - - - - - - - - - - - - - - -

Terentianum ex omni munero emittere: impressioniq; tradere cōstitui: excultū sane opus: Miraberis statim in præfatione ingeniū: doctrinam & facilitatem in carmine: de litteris: syllabis: genere metrorꝝ: & ꝑmutatione nō prosa oratiōe: sed numeris tantū præcepta tradit: & exempla. &c.—Nihil in hoc genere aut eruditius: aut exquisitius latinis litteris proditū.

On the reverse commences the preface of the author, thus:

TERENTIANI MAVRI PRAEFATIO

AVDIVI ueterum uirum
Vulgo dicere fabulam:
Quendam qui ter olympia
Vicisset ioue præside
Postq̃ accedere liuidum
Virtutis senium uidet:
&c. &c. &c.

* Fabricius adduces the following testimony of St. Austin in praise of Terentianus Maurus; "Iste igitur vir tam insignis excellentisque peritiæ, ut quod de illo etiam Terentianus elegantissimo versiculo breviter ait, vir doctissimus usquequaque Varro." *De Civit. Dei. lib.* VI. cap. ii. 'Nulla imbutus poëtica disciplina, Terentianum Maurum sine magistro attingere non auderes.' cap. 17. And Fabricius himself is warm in commendation of his poem, which he calls—'omni elegantiarum genere conditum, et amabili quadam ingenii amoenitate temperatum.' *Bibl. Lat. Edit. Ernesti*, vol. iii. p. 415.

The preface occupies 3 pages; concluding on the reverse of the last leaf of signature a. On the recto of signature b, the text begins thus:

TERENTIANI MAVRI DE LITTERIS SYLLABIS ET METRIS AD FILIVM ET GENERVM LIBER

Lementa rudes quæ pueros docent magistri :
e Vocalia quædam memorant : consona quædam.
Hæc reddere uocem quoniam ualent seorsa :
Nullumq; sine illis potis est coire uerbum.
At consona quæ sunt : nisi uocalibus aptes :
Pars dimidium uocis opus proferet ex se.
&c. &c. &c.

A full page comprehends 39 lines. The following is a brief specimen of the manner of introducing Greek words (by way of illustration,) into the rhythm of the poem.

Vnum sit ut ALPHA & duo BETA & tria GANMA*

ταυ ut penitus καϖϖα sonat ξι simul & χι
Ictam grauius uocis opus fingere linguam.
Si ζητα loquor αλφα ue νυ uel hispidum Pω
Et σϊγμα quod istis parili sede uibratur
Dentes sonitum fingere : δελτα θητα tum τᾶυ

Sign. b. iii. recto.

The Greek words are most irregularly introduced into the press-work. Indeed, the entire impression bears little or no evidence of the typographical skill of Scinzenzeler. On the recto of g vj, the two last lines of the text, and the colophon, are thus :

HORRIDA TEMPESTAS CAELVM CONTRAXIT ET (IMBRES
NIVESQVE DEDVCVNT IOVEM NVNC MARE (NVNC SYLVE

Impressum mediolani per magistrum Vldericum scinzenzeler Anno a partu Virginis salutifero. M.cccc. xcvii. pridie Nonis Frebuarii.†

* Sic. † Sic.

The reverse is blank. The signatures, with the exception of a and b, run in sixes, a having 4, and b 8, leaves. It now remains to subjoin an observation or two upon the rarity of this impression; premising, that the work itself will be found reprinted in Putschius's *Corpus Grammaticorum Veterum, Hanov.* 1605, 4to.—but from the Frankfort edition of it by Jacobus Micyllus, 1584, 8vo.

We have noticed the opinion entertained by the old bibliographers and collectors of the extreme rarity of this work. Dr. John Taylor, the well-known editor of Demosthenes and Lysias, bought a copy of it 'out of the Harleian Collection, for 4*l.* 4*s.*; which, long before he was in easy circumstances, an hundred guineas would not have got from him,' *Nichols's Literary Anecdotes of the XVIIIth Century;* vol. iv. p. 514. Dr. Taylor's own opinion of the rarity of this book, may be gathered from the following ms. note introduced into his own copy of it. 'This is judged to be the only copy of this edition in England, if not in the whole world. If so, it is worth any money. Dr. Askew could find no copy of it in his travels over Europe, though he made it his earnest and particular search in every Library which he had an opportunity of consulting, JOHN TAYLOR, Cantabrig.' Dr. Askew afterwards bought this identical copy; and at the sale of his books in 1775, it was purchased by Dr. Hunter for 12*l.* 12*s.* See *Bibl. Askev.* n°. 3337. This copy is now at Glasgow, with the entire library of Dr. Hunter. The note of Taylor was transcribed into the catalogue of Askew's books, and is inserted in MS. in the present copy, by Count Reviczky. Oldys, who wrote the notes* in the IIIrd and IVth volumes of the Harleian Catalogue, has not made any mention, that I can discover, of this book, between page 56 and 101 of volume IIIrd.

Maittaire gives only the colophon of the impression: *Annal. Typog.* vol. i. p. 636. Both Saxius and Panzer refer to Maittaire; the former adding the authority of Fabricius, (already cited) and the latter, those of Saxius and the Soubise and Askew Catalogues. *Hist. Lit. Typog. Mediol.* p. DCII, note y; *Annal. Typog.* vol. ii. p. 83. La Serna Santander has omitted it; and Brunet is brief, but pertinent; *Manuel du Libraire,* vol. ii. p. 543. A perfect copy of this impression was purchased by the Revd. Dr. C. Burney at the Pinelli sale; *Bibl. Pinell.* vol. ii. n°. 4990. The present was in the Soubise Collection. Mr. Wodhull

* These English notes are only translations of the Latin ones which appear in the first and second volumes, and which were written by Maittaire.

has also a copy; but the Blenheim and Devonshire Collections are, I believe, without it. The present is a fair sound copy; in blue morocco binding.

585. Terentius Varro. De Lingua Latina. (*Supposed to have been printed by Laver.*) *Without Place or Date.* Quarto.

Editio Princeps. It is justly observed by Count Revicky, in his *MS. Memoranda*, that there are three dateless editions of this work, each having nearly the same appearance of antiquity. But as Pomponius Lætus was the first editor of Varro, and as he resided at Rome, and employed the press of Laver—to which press there is every reason to think that the present volume was indebted for its existence—so we may be justified in giving precedency to the impression under description. Ernesti seems to have had but a confused knowledge of these early editions; and to acquiesce in a supposed Venetian edition, by Jenson, of the date of 1472; confounding this printer's impression of the *Scriptores de Re Rustica*, (among whom the author ranks) with the work under consideration. Audiffredi has no doubt upon the subject of this impression being executed by Laver; and says that the types bear a resemblance to those with which the Eutropius and Curtius of 1471, by the same printer, were executed. His description is, in other respects, sufficiently laconic. Maittaire thought this edition was printed in 1471, but Panzer has censured this conclusion. De Bure has omitted to notice it.

On the recto of the first leaf, it commences thus:

OMPONIVS . PLATINAE . S .
. M . TERENTIVS . VARRO
togatorū Literatissim9 Inter inūabilia
&c. &c. &c.

A table of 9 leaves immediately follows. On the recto of the 10th leaf we read this prefix:

M . Terentii . Varronis . De Lingua Latina

A full page has 32 lines. On the recto of fol. 81, and last, we read this subscription, which will also be found in Audiffredi:

Finis eius quod inuenitur Marci Varronis. Parce qui legeris: si aliqua minus polita inueneris. Nam ita ex omni parte: siue seculum fecerit siue librarii Volumē qđuis corruptum erat ut necesse fuerit aucu pari hinc inde sentētias ideo sine rubore ueniā dabis & Errori manū inponas Pōponius tuus orat Vale

There are neither numerals, signatures, nor catchwords. The type of this edition presents us with the neatest specimen, with which I am acquainted, of the printing of Laver; and the book was probably among the very earliest productions of his press. Consult the *Annal. Typog.* of Maittaire, vol. i. p. 307; Fabric. *Bibl. Lat.* vol. i. p. 120; *Edit. Rom.* p. 395. Laire is erroneous in referring to the *Bibliogr. Instruct.* vol. iii. n°. 2251, (or rather p. 37-8,) for an account of this edition; since it is obvious that De Bure is describing the subsequent impression. *Index Libror.* vol. i. p. 206-7. The present is a sound and beautiful copy; in blue morocco binding.

586. TERENTIUS VARRO. *Without Name of Printer, Place, or Date.* Quarto.

If it could be satisfactorily settled that Laver's impression were decidedly the first of the author under consideration, it would follow that this is only a reprint of it. We have the same form and the same substance as in the preceding edition. The type is precisely similar to that peculiar one with which the Claudian, Florus, and Horace, (see vol. ii. p. 65,) are executed; and its antiquity is probably not below the year 1472. On the recto of the first leaf, the prefix to the table, as before, is thus:

OMPONIVS PLATINAE SALVTEM
. M . TERENTIVS VARRO TOGato4
Litteratissimus Inter inumerabilia uolu-
mina īgenii sui Vir Romanus & qui solus
&c. &c. &c.

The table, as in the preceding edition, occupies 9 leaves. The recto of the 10th presents us with the following text:

. M . T . VARRONIS DE LINGVA LATINA

Vēadmodū uocabula essent īposita rebus ī lingua latina sex libris expo nere institui de his . Tris ante hūc feci quos Septimio misi . In ꝙbus ē de disciplina quā uocāt etimologi cen . Quæ contra ea dicerenť uolumine primo: quæ pro ea secundo . quæ de ea tertio . In his ad te scribā &c. &c. &c.

A full page has 32 lines. There are 79 (pencil-numerals) leaves; but the impression is entirely without printed numerals, or signatures, or catchwords. The conclusion is exactly as the preceding one. De Bure and Count Reviczky have committed a strange error in supposing that there were *printed* numerals as far as fol. xxxxii—at top of the centre of the recto of each leaf. The copy which these bibliographers saw and described, was formerly in the Valliere Collection, and is the identical one under description; and it requires no very unusual portion of ocular sagacity to discover that these 'chiffres' are *written*, and not printed. See the *Bibliogr. Instruct.* vol. iii. p. 38. This copy is inlaid, but is in a sound and desirable condition. In red morocco binding.

587. TERENTIUS VARRO. *(Supposed to have been printed by Sachsel and Golsch.) Without Place or Date.* Folio.

This rare edition is well described in the *Cat. de la Valliere*, vol. ii. p. 7, and yet more satisfactorily in the *Bibl. Crevenn.* vol. iii. p. 23. Both De Bure and the compiler of the Crevenna Catalogue justly notice the similarity of the types to those of the AMMIANUS MARCELLINUS, PARADOXA IN JUVENALEM, and AURELIUS VICTOR—described in vol. i. p. 247, and vol. ii. p. 125 of this work. A *fifth* publication, by the same printers, is, I believe, unknown. The Crevenna Catalogue observes rightly, that the Greek words, as well as the diphthongs, are omitted: whilst, in the A. Marcellinus, the *æ* is described by the *e*,

with an inverted circumflex beneath. On the recto of the first leaf, we read as follows:

¶. M. T. VARRO DE LINGVA LATINA.

Vemadmodum uocabula essent imposita rebus in lingua latina sex libris exponere institui de his Tris ante hūc feci quos Septimio misi &c. &c. &c.

There are 35 lines in a full page, and the impression is without numerals, signatures, or catchwords. On the reverse of fol. 32,

¶ De origine Latine lingue ad. M. Tullium. Ciceronē hacten9 disseruit.

On the recto of the following leaf,

¶. M. T. VARRONIS ANALOGIE LIB. I.

QVemadmodum in casus uo cabula declinantur.

On the reverse of fol. 56 and last, we read thus:

ut sit discriminād ut fit in faba & id genus Item ex parte & uniuersa nominamus.

Finis eius quod inuenitur Marci Varronis.

The present is a large sound copy; in red morocco binding.

588. TERENTIUS VARRO. *Printed at Parma.* 1480. Folio.

This impression forms part of the volume in which the editions of Nonius Marcellus and Pompeius Festus are bound, and have been described at pages 97, 104, before. We may be brief therefore in our account of it, The table, in double columns, occupies signature a, in 4 leaves. On b i recto, numbered folio I, is this prefix:

. M. T. VARRONIS DE LINGVA LATINA.

On the recto of fol. XLVI is this colophon:

Si quispiā tertio loco fragmētis Varronis tantum addiderit quantū Pōpōius primo: Deīde Frācisc9 Rhollādellus Triuisanus Scđo suo uterq; studio ac diligētia cōtulit. nimiꝝ. M. Varro reuiuiscet.

Impressum Parmæ. M. cccclxxx. Tertio Idus Decembris.

A fair sound copy, in Harleian (red morocco) binding.

589. THEODORUS, APOLLONIUS, ET HERODIANUS. Græcè. *Printed by Aldus. Venice.* 1495. Folio.

EDITIO PRINCEPS. The recto of the first leaf shews us the contents of the volume, thus:

In hoc uolumine haec insunt.
Theodori Introductiuæ grāmatices libri quatuor.
Eiusdem de Mensibus opusculum sane quāpulchrū.
Apollonii grāmatici de constructione libri quatuor.
Herodianus de numeris.

On the reverse is rather a copious address of Aldus 'To the Reader.' A part of it, shewing the nature and the difficulties of the present work, may be deserving of attention:

Illud non te fugiat: exemplaria habuisse me quāplurima. curasseq; ut quāemendatissime imprimerentur. neque quicq̄ ausum aut addere aut diminuere. Sperabam enim cum cæteros Apollonii libros tum hos quoq; de constructiōe habiturum nos aliquando correctiores: & quotcunq; etiā scripsit Herodianus filius: si quo in carcere indigne & miserabiliter detēti latēt squallidi: fuliginosiq;: & corrosi blattis. Interim quos damus Apollonii: Theodoriq; libros tibi non mediocriter profuturos studiose legas.

This may well account for the corrupt state of the text of Apollonius. Renouard tells us that the Juntæ edition of 1515 is equally defective—and that the impression by Sylburgius of 1590, 4to. Gr. and Lat. is the more copious and accurate one. On the recto of a ii, of the present edition, the text of Theodorus begins; having 31 lines in a full page. This author extends as far as b 10, of the second alphabet of signatures; when Apollonius follows, and concludes on the recto of MM ii. Next follows Herodianus, in two leaves only; whose treatise 'of Numbers' has been almost wholly copied by Parkhurst in his Greek and English Grammar, prefixed to his Greek and English Lexicon of the New Testament. The last leaf of M M contains the register; from which we gather that each signature of the last alphabet runs in eights, except MM—which has only four leaves. The colophon, beneath, is as follows:

> Impressum Venetiis in ædibus Aldi Romani octauo Calendas Ianuarias M.CCCCLXXXXV. Concessum est eidem Aldo ab illustrissimo Senatu Veneto ne cui hunc librum liceat imprimere sub pœna ut in gratia.

This edition is called by Renouard very rare; and is arranged by him as the second in his list of Aldine publications with dates. The present is a fair sound copy, in French red-morocco binding.

590. Thesaurus Cornucopiæ et Horti Adonidis. Græcè. *Printed by Aldus. Venice.* 1496. Folio.

Editio Princeps. 'This publication is a collection of Grammatical Tracts in the Greek language, selected with incredible labour from the remains of Thirty-Four Ancient Grammarians, whose names are prefixed to the work.* The editor is chiefly Varino, or Favorinus, or

* Ælius Dionysius de indeclinabilibus uerbis. Ex Cōmentariis Eustathii, ac aliorum grammaticorum electa per ordinem litterarum. Formationes uerborum sūm et ēo, utilissimae. De iis quæ sedēre significant. Quot sint quæ īre significant. Ex scriptis Herodiani excerpta de magno uerbo, scitu dignissima; & quæ non passim inuenies. Ex scriptis eiusdem deductiones difficulter declinatorum uerborum. Chœrobosci ad eos, qui in omībus uerbis regulas quærūt et similitudines. Eiusdem in quibus ob male sonantiam attrahatur. n. De anomalis et inæqualibus uerbis secundum ordinem alphabeti. Herodianus de inclinatis, & incliticis, & coecliticis dictiunculis. Ex scriptis choerobosci de iis quæ inclinantur encliticisque. Ælius

Phavorinus; who was however assisted by C. Antinori, a disciple, as well as himself, of Politian. The printing was undertaken by Aldus, with the assistance of Urbano Valeriano; who both, however, from the testimony of the preface, exercised the office of editors; and the work is justly considered as one of the finest productions of the Aldine press. Such are the remarks of Mr. Roscoe—in his *Leo* X. vol. ii. p. 262-3, 4to. edit—which are abundantly warranted by the beauty, and intrinsic curiosity of this noble production. It is a volume in every way interesting to the scholar and bibliographer. The names of the authors occupy the recto and reverse of the first leaf; the latter being a Latin translation of the former, which are in Greek. They are inserted in the preceding note.

On the recto of the ensuing leaf, sign. * ii, we read a very interesting address of Aldus; from which I extract a part, relating to the history of his press, to the difficulties of his profession, and to the title of the work itself. From the former, we ascertain the period when he commenced his business as a printer.*

Aldus Manucius Basianas Romanus studiosis
omnibus. S.P.D.

Dura quidē prouincia est bonarū litterarū studiosi emendate imprimere latinos libros. durior accurate græcos. durissima non deprauate uel hos uel illos duris temporibus. Quanam lingua curem ipse impri-
mendos libros: et quo tempore, uidetis. Postquam suscepi hāc duram prouinciam (annus enim agitur iam septimus) possem iureiurando affirmare me tot annos ne horam quidem solidæ habuisse quietis. Pulcherrimum, utilissimumq; esse inuentum nostrum omnes uno ore dicunt. laudant. prædicant. sit ita certe. inueni tamen ipse quo ex-
crucier modo dum uobis prodesse cupio: bonos q; libros suppeditare. Quare qui me uisunt, amicis soleo dicere modo græcum illud prouer-
bium. κί χλα χέζηι αυτή κακόν. hoc est turdella sibi malum cacat. quod

Dionysius, de iis quæ inclinantur & encliticis. Sine nomine de iis quæ inclinantur. Ex scriptis Ioannis grammatici de idiomatibus. Eustathius de idiomatibus quæ apud Homerum. Item aliter de idiomatibus. ex iis quæ a Corintho decerpta. De fœmininis nominibus quæ desinūt in o mega.'

* Renouard supposes this information to be gathered from the preface to the *Organon of Aristotle*, 1495; but he is mistaken. See *L'Imprim. des Alde*, vol. ii. p. 9. From the above, it should seem that Aldus entered upon his business in the year 1489.

honestius Plautus. ——————————————

Venetiis in domo Aldi Romani summa cura: laboréq; præ
magno . Mense Augusto. M. IIII.D. Ab Ill.
Senatu. V. concessum est nequis &c. ut
in cæteris. Vale qui legeris.

The reverse is blank. All the leaves are numbered except the first ten, on sign. *. The present is a large and truly beautiful copy of one of the rarest and most splendid productions of the Aldine press. It is elegantly bound in red morocco.

591. Tortellius. De Orthographia Dictionum e Graecis Tractarum. *Printed by Jenson. Venice.* 1471. Folio.

Editio Princeps. Although Apostolo Zeno (*Diar. Erud. Ital.* vol. ii. p. 307,) and Georgius (*in Vita Nicolai V.*,) call this the first edition, it seems certain that they had never examined the subsequent one, by Ulric Han. They were however right in their designation of it, as I shall endeavour to prove, after a careful examination of both impressions. Audiffredi leaves the point *sub judice;* except that 'he collects, from the expression of Adam de Montaldo, in his prefatory letter, that the Roman edition might be the previous one—'Existimavi ut J. Aretini singulare ab eodem digestum opus . . . . . excitarem in lucem'—as if the work itself had hitherto remained unpublished.' Yet he properly adds—'But possibly the Venetian impression was then published, and not known to Adam de Montaldo.'

From intrinsic evidence, the priority seems due to Jenson's edition; as there are neither titles nor prefixes to the several alphabetical divisions,—and the entire volume, as well as the prefatorial letter, seems to betray no knowledge whatever of a previous or contemporaneous impression. On the contrary, the publication of Ulric Han has an editorial prefix, an 'Ordo Operis,' is divided into columns, and to each alphabetical section (or commencement of the explanation of words in their alphabetical order) a prefix, or title, is regularly printed. Each impression contains Greek characters; but, as Audiffredi justly observes, both the Greek and Roman types of the Venetian edition have a manifest superiority, in elegance and proportion, over those of the Roman. The present is indeed one of the most noble productions of the press of

Jenson with which I am acquainted; and if there be copies of it upon vellum, such copies must be of extraordinary beauty. On the recto of the first leaf, beneath a prefix in 4 lines of capital letters, we read the commencement of the author's epistle to Pope Nicolas V., thus:

OEPERAM OLIM BEATISSIME
pater Nicolae . V. summe pontifex commentaria quædam grammatica condere:

On the recto of the ensuing leaf, the general title to the work is as follows:

IOANNIS TORTELLII ARRETINI COMMENTARIORVM GRAMMATICORVM DE ORTHOGRAPHIA DICTIONVM E GRAECIS TRACTARVM LIBER PRIMVS INCIPIT.
DE Numero & figura atq; inuentione litterarum tā græcaꝝ q̄ latinarum.

There are 47 lines in a full page; and the impression, according to Sardini, (*Storia Critica*, &c. lib. iii. p. 18,) contains 296 leaves. There are neither signatures, numerals, nor catchwords. On the reverse of the last leaf, we read the ensuing colophon:

IOANNIS TORTELLII ARRETINI COMMENTARIORVM DE ORTHOGRAPHIA DICTIONVM E GRAECIS TRACTARVM OPVS FINIT. M. CCCC. LXXI. PER NICOLAVM IENSON GALLICVM VENETIIS FELICITER IMPRESSVM.

DEO GRATIAS.

The present is a fine large copy of a truly magnificent volume.* In russia binding.

* A duplicate copy of this edition was sold among the Alchorne Books, May 22, 1813, for 12*l.*: see no. 134.

592. Tortellius. De Orthographia &c. *Printed by Ulric Han. Rome.* 1471. Folio.

'This impression presents us (says Audiffredi,) with some novelties which are worthy of observation. The form of subscription is new: the word "insculptum" being understood with reference to "sculpta typa." The names "De Taliacoxis" and "Simon Nicolaus Lucensis" occur here for the first time. The character of the type is new and not inelegant—and different from any other which has been used by Ulric Han. [This is not exactly true; since the Plutarch and Priscian present us with similar types: see page 107, ante—and vol. ii. p. 276.] The mode of setting up the page is also new; it being fuller, and divided into two columns;—which are peculiar to this impression. The method of printing the general title is also singular; as the ensuing will testify.' *Edit. Rom.* p. 88. Thus much Audiffredi; with the exception of the portion inserted between crotchets. On the reverse of the first leaf commences the proheme or prefatory epistle of Adam de Montaldo, with this prefix:

Fratris Adę de Montaldo genuensis augustiniani Sacrę theologię doctoris: Iohannis arretini: ad Philippum archiēpm arelatēn: proemiū.

On the recto of the following leaf is this general prefix, printed in large lower-case Gothic type: (see vol. i. p. 333.)

Orthographie Iohannis Aretini prohemium.

On the reverse, second column, we read

ORDO TOTIVS OPERIS.

Below, is a list of the authors from whom the work is chiefly compiled:

Ex qbꝰ auctoribꝰ acceptū est opus

On the recto of the ensuing leaf is the following general title to the work, printed in the singular manner to which Audiffredi above alludes:

IOANNIS. TORTELLII
Aretini Commentariorum Grā/
MATICORVM . DE . ORT
Hogphia dictionū E grecis Trac/
TARVM . LIBER . PRIM
us incipit ad Nicolaum Quintum
PONTIFICEM . MAXI/
mum de numero: & figura atq; in/
VENTIONE . LITTERA
rum tam grecarum q̃ latinarum ꝛc̃

A full page contains 53 lines; and, as has been just observed, each page is printed in double columns. There are no catchwords, signatures, or numerals. Audiffredi has not indulged us with the number of leaves, but on the reverse of the 300th, and last leaf but one, at the bottom of the second column, we read the following singular colophon:

Insculptum est Rome in domo de
taliacoxis Sub iussu Vlrici Galli
Teutonici: Et Simonis Nicolai
Lucensis . Anno . do . Mcccclxxi .
Pon. Sixti . iiii . Genuēsis anno p̄mo:

The recto of the ensuing and last leaf is occupied by the register. The reverse is blank. I have, in the preceding article, submitted my reasons for considering this to be the SECOND EDITION of Tortellius. The collector will probably be desirous to possess both; since they are magnificent companions to each other, and were printed with very little chronological difference, at different places—and without one printer's having a knowledge of the performance of the other. In substance, they appear to be the same. A duplicate copy of this edition was sold at the sale of the Alchorne Books for 15*l.* The present is a large and sumptuous one, with many rough leaves; in russia binding.

593. TORTELLIUS. *Printed by Hermannus Lichtenstein. Vicenza.* 1480. Folio.

This is a mere reprint of the preceding impressions, but more especially of Jenson's. It contains no more than what will be found in this latter; with the exception of some peculiar additions at the end. The copy under description has 313 pencil-numbered leaves. On the recto of the 312th, the colophon is thus:

IOANNIS TORTELII ARRETINI COMMENTARIORVM GRAMMATICORVM DE ORTHOGRAPHIA DICTIONVM E GRAECIS TRACTARVM OPVS PER HERMANVM LICH TENSTEIN COLONIENSEM VICENTIAE ACCVRATISSIME IMPRESSVM DIE VLTIMA MENSIS OCTOBRIS ANNO MIL LESIMO QVADRIGENTESIMO OCTVAGESIMO.

On the reverse is an address of Jerom Boninius to Constantine Robeganus, 'Notario Tarvisano.' On the recto of the ensuing and last leaf are some verses by the same; from which I extract the following —without having copied them from Seemiller, (*Incunab. Typog. fasc.* ii. p. 54-5,) where the whole may be seen:

Improbus innumeris librarius ante talentis
Quod dabat: exigua nunc stipe uendit opus.
Nullum opus o nostri felicem temporis artem
Cellat in arcano bibliotheca situ.
Quem modo rex. quem uix princeps modo rarus habebat.
Quisque sibi librum pauper habere potest
Redditus hac etiam nuper Tortellius arte
Plurimus. escribas qua ratione docet.
Hunc eme qui lingua cultus cupis esse latina
Hunc eme grāmaticus qui cupis esse bonus.
&c. &c. &c.

The register follows; from which we learn that there are two sets of alphabets for signatures. The first, A to P in eights, except A and P —the former of which has 10, and the latter only 6, leaves. Then a to ; in eights; after which, & has 6 leaves. The present is an indifferent copy; in calf binding.

594. VOCABULARIUS LATINO-TEUTONICUS. *Printed by Nicolas Bechtermuntze. Eltuil.* 1469. Quarto.

EDITIO SECUNDA;—neither Meerman nor Würdtwein having been aware of the previous edition of 1467: of which the only known copy is in the Imperial Library at Paris.* The present edition is also of very considerable rarity; and must be interesting to the bibliographical antiquary, as it presents us—as well as the anterior one—with the same types as those of the CATHOLICON of 1460: see page 38 ante. Nor is the paper of an inferior quality. It has been before noticed that Bechtermuntze, the printer, purchased these types of Conrad Humery ('Syndicus Moguntinus') to whom the printing materials of Gutenberg had descended, as a species of heir-loom, since he had defrayed almost all the expenses attending the second establishment of the press of Gutenberg.† The elector and archbishop Adolphus forbade, by a decree, the selling of this Latin and German Vocabulary without the walls of Mentz.‡ It is a very brief abridgment of parts of the Catholicon; and, as Meerman has observed, is known by the technical name of the '*Ex quo*' Vocabulary—gathered from the first two words of the commencement of it, as follows:

* Née De La Rochelle properly corrects the gross error of Boni and Gamba in confounding this Vocabulary of 1469 with the Catholicon of the same date: *Bibl. Portat.* vol. ii. p. 351-2. *Eloge Historique de Iean Gensfleich dit Guttenberg*, 1811, p. 135. Oberlin appears to have entertained the same error; or, at least, is exceedingly vague and undetermined upon the subject; never having seen either of the impressions of 1467 or 1469: *Essai* &c. *de la Vie de Jean Gutenberg;* 1801, 8vo. p. 38-9. Laire first gave the colophon of the edition of 1467, which he supposed to have been purchased for the Imperial library at Paris, about the year 1789, at Cologne. *Index Libror.* vol. i. p. 59. La Serna Santander repeats the colophon; telling us that the copy is in the same library, and is probably unique. *Dict. Bibliogr. Choisi*, vol. i. p. 89-91; vol. iii. p. 467. The printer of it was HENRY BECHTERMUNTZE. The name of WIEGAND SPIES does not appear in either colophon; yet Fischer mentions it as that of one of the printers. *Essai sur les Monumens Typographiques de Jean Gutenberg*, 4to. p. 85.

† Fischer, *Essai*, &c. p. 51.

‡ See Meerman's *Orig. Typog.* vol. ii. p. 97, note; and Würdtwein's *Bibl. Mogunt.* p. 96; which latter authority is also referred to by Fischer. Probably this interdiction extended only to the second edition of 1469. It appears, from Würdtwein, that Gutenberg died about the 20th of February 1468.

x quo vocabularij varij autētici videlicz
hugwicō katholicō breuileg9 pappas
alii que codices sūt ī 9pacōne p̄ciosi in
collectōe plixi et ī tellectōe obscuri ⁊ ī
numēo multi ita paupes scholaēs eosdē de facili ⁊
p p̄cio9 petēti racōe eo4 pauptat9 habere ac sibi
procuraē nō valeant &c.

The preceding is at top of the recto of the first leaf. The entire introductory passage consists of 16 lines. I select a few specimens of the work, from the recto of the ensuing leaf:

de p Abhominari t vnmenschelichen geporn
f t Abhominacio t grulichkeyt
9 t Abhominabilis vpannē oder ūfluchen
a ꝝr Abhorcio tis tiē t ūworfkē od' gebort ūdumen Etab ab et orior ꝝli nō naturaliī uel nature tpe oriri

- - - - - - - - - - - - - - - - -

a p Abiugare t enczwei terln

- - - - - - - - - - - - - - - - -

m s Abortiuus tiua tiuū eyn dopt gebort
a p Abrenunciaē. i. renuē widersagen

A full page contains 35 lines. There are, as might be expected, neither numerals, signatures, nor catchwords. On the reverse of fol. 165 and last, we read the ensuing colophon:

Presens hoc opusculū nō stili aut penne suffragio sz noua artificiosa q; inuencōe quadam ad eusebiam dei industrie per nicolaū bechtermūtze In Eltuil est ɔsūmatū Sub anno domini M. cccc lxix iṗe die stī bonifacij qui fuit quinta die mensz Junij
Hinc tibi sancte nato cū flamine sacro
Laus et honor dnō trino tribuatur et vno
Qui landare piā semp nō linque mariam

After so particular a description of this very precious volume, it remains only to add that the present copy of it is of extraordinary condition and beauty. In elegant dark green morocco binding.

595. VOCABULARIUS RERUM. LATINO-TEUTONICUS. *Printed by John Keller. Augsbourg.* 1478. Folio.

This publication is not less curious and interesting than the preceding one. Its rarity is probably greater; since it is the only production which bears the name of John Keller as the printer of it. Zapf, Denis, Braun, and Panzer, have each noticed it, but in a comparatively superficial manner. See the *Annales Typog. August.* p. XXIX, p. 20—and *Augsburgs Buchdruckergeschichte,* p. XXVIII, 48—of the former; Panzer's *Annalen der altern Deutschen Litteratur,* p. 109, and *Annal. Typog.* vol. i. p. 109; Braun's *Notit. Hist. Lit. De Libror. Rar.* pt. i. p. 202; and the *Suppl. Maitt.* p. 100. Morelli is also brief but emphatic: 'Longe rarissimus hic liber est, qui unus ex officina Kelleri Augustana hactenus innotuit:' *Bibl. Pinell.* vol. iii. p. 278.

This is a VOCABULARY OF THINGS which appertain to various *Trades and Offices in life.* Husbandry, astrology, music, robes, culinary utensils, and various miscellaneous articles, seem to have been alike familiar to Wenceslaus Brack, the author of it. In searching for descriptions of various trades, I looked for that of a *Printer*—in the hope that something might be obtained from it relating to the technical terms used in the infancy of the art—but without success. The recto of the first leaf is blank. On the reverse we read 'Registrum vocabularij sequentis;' in 3 pages. The first 7 or 8 lines of the recto of the 3rd leaf, where the work itself begins, are, in this copy, defective toward the end of them. The folios begin to be numbered on this third leaf. At fol. lx., reverse, we read—

¶ De nominibus librorum ecclesie pertinentium ad cultum dei.

n s. Psalterium. psalter. (*the description follows.*)
n s. Antiphonarium. antiffnar. (*d°.*)
f p. Antiphona. antiffan. (*d°.*)
ꝛ s. Breuiarium. brieuer. (*d°.*)

n t. Milsale Melsbuch (*the description follows.*)
n t. Graduale gradual (*d°.*)
- - - - - - - -
n t. Manuale. hant buch.

The department which relates to Music, (fol. lxiiij, rev.) and which, as far as I can discover, has been overlooked by Hawkins and Dr. Burney, is rather curious. I subjoin a few of the words relating to Fishing: fol. lxxv, recto.

m t Piscator. vischer. (*the description follows.*)
f p Plaga. netz. (*d°.*)
n t Rethe gum (*d°.*)
f p Macula. mas (*d°.*)
m. s. Hamus. angel. Est ferrum recuruū quo capiuntur pisces et pducit hac. m. s. Ursus ber.

As the bibliographer may be pleased with a fac-simile of the types of this rare volume, it is presumed that he will be gratified by that of the colophon—which is as follows:*

Fmit vocabularius rerum
Ex officina Johis keller
in Augusta. Anno dñi
M.CCCC.Lxxviij.

These characters are not very dissimilar to those used by Koburger and Creusners; and are sufficiently handsome. The impression has neither signatures nor catchwords. With the exception of the slight imperfection before-noticed, the present is a large and most desirable copy. In russia binding.

* Some copies are noticed by Zapf as being dated MCCCCLXVIII; but this is plainly erroneous—an x being omitted—as all bibliographers allow.

596. URBANUS. INSTITUTIONES GRAECÆ GRAMMATICES. Gr. et Lat. *Printed by Aldus. Venice.* 1497. Quarto.

We close this division of the work, confined to LEXICONS and GRAMMARS printed in the XVTH CENTURY, with the present very elegant production of the 'Aldine press.' The copy under description is of unusual beauty. On the recto of the first leaf, we read the title, thus:

INSTITVTIONES GRAECAE GRAMMATICES.

The reverse of this leaf is blank. On the recto of a ii, is an interesting address of Aldus to Picus, concluding in the following manner:

> Accipe igitur munusculū nostrum, qua fronte cuncta literatorum soles, non qđ te dignū sit, sed quia tu humanissimus . Vale .

On the reverse is the alphabet, the Lord's Prayer, and an Ave Maria: all in Greek. On the recto of a iii, the Grammar begins with one of the ornamental capital initials with which the Lascaris of $149\frac{4}{5}$ commences. The general title prefixed to it is as follows:

> Fratris Vrbani bellunensis ordinis minorum institutiones grammaticæ .

On the reverse of a iiii, we observe a kind of synopsis, within ovals and embellishments, as if cut in wood. I subjoin an idea:

εἰκοσιτέσσαρα

φωνήεντα. γράμματα . σύμφωνα.

The Roman type has rather a worn appearance. The register, on the recto of B ix, informs us that the signatures run thus: a has 10 leaves —from hence, to ȝ and & inclusively, 8 leaves to each signature. Then A and B: A 8, and B 10, leaves. On the recto of B x, beneath the word FINIS, are the register and colophon, thus:

a . b . c . d . e . f . g . h . i . k . l . m . n . o . p . q . r .
s . t . u . x . y . z . & . A . B .
Omnes sunt quaterni præter a . & B . quinternos .
Venetiis in ædibus Aldi Manutii Romani . M . IIID .
mense Ianuario.
Impetrauit ab . Ill . S . V . & in hoc qđ en cæteris suis .

The reverse is blank. Two leaves of

'Castigationes errorum, qui incuria contigerunt.' &c.

close the impression. In the whole, as Renouard has observed, 212 leaves not numbered. The same authority informs us that this is a volume of extreme rarity; and that Erasmus, in one of his letters of 1499, says it was then impossible to procure a copy of it. *L'Imprim. des Alde*, vol. i. p. 15-16. It is the EDITIO PRINCEPS of the work. The present extremely beautiful copy of it is in blue morocco binding.

MISCELLANEOUS AUTHORS.

Miscellaneous Authors.

597. Æneas Sylvius. De Duobus Amantibus. (*Printed by Ulric Zel.*) *Without Place or Date.* Quarto.

The editions of the Opuscula of Æneas Sylvius, or Cardinal Piccolomini, afterwards Pope Pius II., are almost innumerable. That this Pontiff was an exceedingly popular author in his age, is unquestionable —from the testimony only of upwards of five columns of Panzer's Index (vol. v. p. 8-10,) being filled with a list of the impressions of his works in the XVth century. His pieces were small, and therefore easily put forth; but none of them, as it should seem from the forementioned authority, had experienced so general and so rapid a circulation as that of which we are about to treat. Notwithstanding there is an edition of his '*Miseria Curialium*' of the date of 1473, (vide p. 142, post) I conceive the present impression to be an anterior publication— as it bears the usual marks of having been printed by Zel about the years 1470-2. It is therefore, in all probability, the Editio Princeps of the work. Panzer has made only one solitary reference, to the Weltenberg monastic library: vol. iv. p. 278. The volume is executed in the usual style of Zel's printing;—having 27 lines in a full page, and presenting us with ink of a fine jet lustre, upon paper of equal excellence. On the recto of the first leaf we read the following title:

Enee Siluij poete Senēsis. de duobz amāti bus Eurialo ⁊ Lucresia. opuscū ad Marianū Sosinū feliciter incipit. Prefatio.

There are 23 lines below. In the account of the author, the publisher (on the reverse of fol. 2) gives us to understand that he is himself not insensible to the nature and effects of the tender passion:

Quid enī est. quod vel me iā pene quadrage nariū scribere: vel te qñquagenariū de amore cōueniat audire? Juuenes aīos res ista dele/ctat. ꝛ tenera corda depascit. Senes enī tam ꝑonei sūt amoris auditores: ꝙ prudentie iu uenes. Nec quicq̄ est senectute deformius: que venerē affectat sine viribz. Jnuenes* tū ꝛ aliquos senes amantes. amatos vero nullū.

I select (promiscuously) from the text itself the following passage:†

* Sic.

† As a great portion of my readers may be attached to the pursuit of PORTRAIT COLLECTING, and may probably have sought a long time, in vain, for an early engraving of the above TWO LOVERS, it will afford no small satisfaction to such, to be presented with the ensuing representation of them, from a work of upwards of 300 years old, and of great popularity in former times. The fidelity of such representations in general, as well as of the subjoined in particular, I have not the temerity to question.

Duo amantes.

'Duo amantes hijs diebus in ytalia fuerūt. Miles vnus EURIALUS noie Sygismūdi imperatoris. curialis præcipuus. Et LUCRECIA in senēsi ethrurie vrbe. ambo decori. amboque

Ad hec lucresia sic ꝛscripsit. Accepi lrās tuas. Jamq; nil amplio de lena queror. ꝙ me ames nō magnifacio. qr nec ꝑmus es nec solus. quē mea forma decepit. Multi ꝛ amauerꝝt ꝛ amāt me alij. sz ut illorū sic ꝛ tuus erit vacu us labor. Habere verba tecū nec possum nec volo. Jnuenire me solā nisi ñas hyrūdo non potes. Alte sūt domus ꝛ aditus custodia clau si. Munera tua suscepi. qr oblectiuit me opus illorū. &c.

Fol. xii. *recto.*

On the recto of fol. 36, and last, we read

Explicuit opusculū Enee Siluij
de duobus amantibus.

The composition of the work, as it appears from the termination, bears date 1444—thus:

Ex Uienna.
quīto nonas julias. Millesimo quadrīgentesimo quadragesimo quarto.

The present is a fine sound copy, in red morocco binding.

speciosissimi. Verum lucretia mira pulcritudine precellens. Res acta senis est dū sygismundus illic degeret. Hij nāque ceco amore adinuicez solo visu exarsere. Et tandē ad cōcupitū finē peruenere. Et cum ibidem per aliquot tempus dies suos deduxissent. ob cesaris absentiā, facta fuit separatio. Ex qua tātā vterque contraxit tristiciā. quod lucrecia post longas lacrimas egritudinē incidit. Et qr cor suū aberat inter brachia matris indignantez exalauit aīam. Eurialus vero postquam obisse verū amatorē cognouit. magno dolore permotus cōsolationē vllaz admisit nisi postquam cesar ex ducali sanguine virginem castissimā sibi matrimonio coniūxit. Et quorum exemplis monētur. vt temperetis motibus studeant. Qui enim nūquam sensit amoris ignem aut lapis est aut bestia. Isse nāque per deorum medullas non latet igneam fauillam. horum historia PIUS PON. ante pontificatum pulcre descripsit.'

Chronicon Nurembergense. 1493. *fol.* CCXLV. *rect.*

598. ÆNEAS SYLVIUS. DE PUERORUM EDUCATIONE. *Without Name of Printer, Place, or Date; but probably executed by Ulric Zel in* 1470. Quarto.

The compiler of the *Crevenna Catalogue*, (vol. ii. p. 100, n°. 1875,) appears to agree with that of the *Cat. de la Valliere*, (vol. i. p. 413, n°. 1359,) in assigning this production to the press of Zel, and affixing to it the date of 1470. Both conclusions are probably not correct; but the description in the Valliere catalogue is preferable to that in the Crevenna. The treatise is short, and requires only a brief account. It is dedicated to Ladislaus, king of Bohemia, and has this prefix:

Incipit Tractatul⁹ p Eneā Siluiū editus ad Regem bohemie Ladislaum.

The whole is devoted to precepts for the education of youth, and appears to have been composed in 1450. On the recto of the 44th and last leaf we read this colophon:

Explicit Tractatul⁹ p Eneā siluiū editus ad Regē Bohemie Ladislaum.

The reverse is blank. A full page has 27 lines, and to each section a title is prefixed. The present is a large sound copy, in russia binding.

599. ÆNEAS SYLVIUS. EPISTOLA AD TURCAR. IMPER. MECHUMET. (*Printed by Ulric Zel.*) *Without Place or Date.* Quarto.

This is probably the EDITIO PRINCEPS of the work under description; and might have been executed about the year 1470. Laire describes a copy as containing, on the first leaf, the 24 last verses of the third Eclogue of Virgil; but in the present, and in Panzer's copy, no such extract is to be found. The Valliere copy was also without it. On the recto of the first leaf, we have this prefix:

Pius papa ſecūdus eloquētiſſimus . q̄ obijt Anno . M . cccc . lxiiij . in . Anchona . dū pficiſci ppoſuerit contra turcoſ . cōpoſuit . ꝛc .

A full page has 27 lines. On the recto of the 53rd and last leaf, the conclusion of the text is as follows—without any indication of place, date, or name of printer, beneath :

Xp̄s regnabit in eternū
cui ē honor ꝛ gloria in ſeculoꝝ ſecula Amen .

The reverse is blank. See *Cat. de la Valliere*, vol. ii. p. 56, n°. 2338, where the tract is erroneously called an 'Oration;' *Index Libror.* vol. i. p. 48; and Panzer's *Annal. Typog.* vol. i. p. 325: where the description is more full and particular than usual, as the author of the work had a copy of it himself. The present is a fair sound copy, in old red morocco binding.

600. ÆNEAS SYLVIUS. AD TURCARUM IMPERATOREM MACHUMET. (*Printed by I. P. de Lignamine.*) *Without Place or Date.* Quarto.

I suspect that this impression—which is evidently executed with the types of I. P. de Lignamine, although the name of this printer be not subjoined to it—has escaped both Audiffredi and Panzer. It is evidently a different one from that which Denis describes at page 640, n°. 5645. There are neither numerals, catchwords, nor signatures; and a full page has 27 lines. The prefix is thus:

Pius papa secundus eloquentissimus qui obiit Anno . M . cccc . lxiiii . ī Anchona . dum proficisci proposuerit contra thurcos . composuit zc .

In the whole, 53 leaves; having no imprint on the reverse of the 52nd; and on the recto of the 53rd a register, with this prefix:

Registrū sup epl'a pii ad thurcos

The present is a fair sound copy, in blue morocco binding.

601. Æneas Sylvius. De Miseria Curialium. *Printed by I. Philip de Lignamine. Rome.* 1473. Quarto.

Editio Princeps. Notwithstanding Audiffredi (*Edit. Rom.* p. 142-3) intimates that there may be 'another edition of this work, perhaps more ancient,' and promises to discuss the point of the relative antiquity of each, yet, at p. 377 of the *Edit. Rom.*, where such other edition is noticed, it is evident, from this latter having been executed by Planck, that it must be a considerably more modern one;—and Audiffredi, in his account of it, forgets what he had led the reader to expect. Another point also seems to have escaped the attention of this acute and learned bibliographer: which is, that, on examining the prefatory epistle of I. P. de Lignamine himself, it seems conclusive that there was no previous impression extant. This epistle is addressed to Francis Piccolomini, the nephew of the author, and contains the following passage:

> - - - - - - Cum amicoꝝ nonnulli ad me nuper detulerūt: * utq: domi apud me imprimi ꝑcurarē auide poposcerunt. Equidem qui mea sponte ꝑfacile sīgulis obsequor, huic amicoꝝ desyderio in occursum certe properaui: &c.
>
> - - - - - - - - - - - - - - - - - -
>
> Accipe igiť Cardinaliū temporis huius lumen illustre & ornamētū singulare: accipe tui ingenii effigiē. & in paruo munere: studii ī te mei diues cerne testimoniū. &c.

From which it is submitted that the author of this epistle must allude to a *Manuscript* of the work having been brought him to print, and that the second passage is clearly the language of a man who presents to his friend, or patron, the *first printed* specimen of the work alluded to. The Epistle has this prefix:

* Scilicet: 'De curialium miseria libellum'—

IOHANNIS PHILLIPPI DE
lignamine siculi S. D. N. familiaris
ad reuerendissimum dominū: dn̄m
Franciscū picolominęum cardinalē
Senensem.

The work begins on the recto of the second leaf, having 25 lines in a full page. There are neither signatures, numerals, nor catchwords; nor prefixes to the several chapters or sections. The type is similar to the fac-simile given at page 307 of the preceding volume. The concluding sentence of the work will excite a smile, when it is considered that the author of it afterwards sat in the PAPAL CHAIR, under the title of PIUS II. The colophon is subjoined; exactly as it appears in the original.

CONCLVSIO

Quod cum ita sit: relinquamus hoc pelagus inquietū nosq; in aliam uitā redigamus: Namq; si pacē cupimus: si ociū diligimus: si nobis uiuere uolumus: si salutē animę quęrimus fugiēda sunt nobis atria regum: et aulici tumultus: in quibus nec requies nec bonaꝝ artium exercitatio: nec uirtutis amor aliquis regnat: Sed auaritia tm̄: libido: crudelitas: crapula: inuidia: et ambitio dn̄atur. quibus uiciis q̄ sit deditus nullo se poterit argumento tueri: quin apud uiros doctos et malus esse conuincat̃: et stultus. Vale uir nisi ex curialibus unus esses meo iudicio prudens.
Pridie kls febru. MCCCCxLv. ex Priich:.

MCCCCLxxIII. die tercia mensis
marcii īpressus est hic libellus ī domo
Iohānis Philippi de lignami. familiaris
S. D. N. Sixti quarti Pon. Maximi.

This impression is of considerable rarity. Maittaire has a brief notice of the title of it, in the Appendix of his Index, vol. ii. p. 492. The present is a fair sound copy, n blue morocco binding.

602. Æneas Sylvius. Epistolæ in Cardinalatu editæ. *Printed by Schurener. Rome.* 1475. Folio.

Editio Princeps. This is one of the most elegant specimens of the press of Schurener de Bopardia, with which I am acquainted; a printer, who, however, with Laver, will never be much admired for the beauty of his typography. Having consulted Maittaire's *Annal. Typog.* vol. i. p. 353, Audiffredi's *Edit. Rom.* p. 174, the *Bibl. Pinell.* vol. ii. p. 247-8, (not p. 147 as Panzer refers to it,) and the *Bibl. Crevenn.* vol. iii. pt. ii. p. 163, n°. 5627,—which descriptions of the volume are comparatively brief—it only remains to submit the following compressed account of it. On the recto of the first leaf we read the title, thus:

> Enee Siluii Piccolominei Qui et Pi
> us Secūdus fuit Epistole in Cardi
> nalatu edite . Lege feliciter .

Beneath, is the first epistle, dated 22 Dec. 1456. There are no prefixes to the several epistles, but the pencil-numerals, in this copy, inform us that the impression contains 159 letters. On the recto of the last leaf, the last letter is dated March 1458: this is succeeded by the ensuing colophon:

> Presens Liber Epistolarum familiarium Enee Sil
> uii Piccolominei qui et pius secundus fuit: in Cardi
> nalatu editarum Impressus est Rome per Magistꝝ
> Iohannem Schurener de Bopardia . Anno Iubilei et
> a Natiuitate dñi . MCCCCLXXV . Die . XIIII . Men
> sis Iulii. Sedente Clemētissimo Sixto Papa Quarto
> Anno eius felici Quarto.

A full page contains 35 lines. There are neither signatures, numerals, nor catchwords. The present fine copy is very elegantly bound in blue morocco.

603. ÆNEAS SYLVIUS. EPISTOLÆ IN PONTIFICATU EDITÆ. *Printed by Zarotus. Milan.* 1481. Folio.

Zarotus had previously publisbed an impression, in the year 1473, which, as well as the present, is noticed by Saxius, *Hist. Lit. Typog. Mediol.* p. DLX, note l; p. DLXXIII, note o. The present is justly called by him ' nitidissima editio, rotundo optimo charactere.' Few of this printer's books, executed in the Roman letter, present a more agreeable appearance of a round and legible type upon strong mellow paper. On the recto of the first leaf is the prefix:

PII SECVNDI PONT . MAX . DE CONVEN
TV MANTVANO EPISTOLA PRIMA.

Below are 30 lines. These Epistles may be called *Pontifical;*—having been composed while the author was Pope Pius II. If this inference be correct, Panzer is erroneous in classing this impression among the works executed during the author's Cardinalship. The colophon to Schurener's edition, and the above title to the present one, seem to designate the respective class of each. The signatures of this edition run in eights, except a and u; the former of which has 9, and the latter 6, leaves. On the recto of u 6, is the colophon, thus:

Has Pii Secundi, pont. Max. epistolas q̃diligentissime castiga
tas per Petrum augustinum philelfum impressit Mediolani
Antonius Zarothus opera & impendio Iohannis legnani .
Anno domini . M . cccclxxxi die . xxxi . Maii .

The reverse is blank. A table on 2 leaves, and a register on a third and the last leaf, terminate the volume. The present is a fine clean copy, from the Alchorne Collection, and is in russia binding.

604. Æneas Sylvius. Epistolæ et Varii Tractatus. *Printed by John de Vingle. Lyons.* 1497. Folio.

On the recto of the first leaf, printed in red, in 3 lines, we read the following title: 'Varii Tractatus et Epistolæ Pii Secvndi Pontificis Maximi ad diversos in quadruplici vite ejus statu transmisse; collectae dispositae et argumentis illustratae a Nicolao de Wille." A table of 5 leaves follows. Then, an address of Ambrosius Archintus of Milan, dated Dec. 1496. Next, an account of Æneas Sylvius — one leaf: reverse of it blank. On a, begins the first Epistle. On the recto of ɔ v, is the colophon, ending thus:

Impreſsae Lugduni per Johannem de Vingle. Anno domini. M. cccclxxxx vij. Die octaua Nouembris.

This volume is executed in a small Gothic type, closely printed, having blooming capital letters. In calf binding.

605. Agenda Ecclesiæ Moguntinensis. *Printed at Mentz.* 1480. Quarto.

Denis and Zapf both rely upon Würdtwein; but the description of each of these three bibliographers is rather meagre and uninteresting. Consult the *Bibl. Mogunt.* p. 120-1; *Suppl. Maitt.* p. 111, n°. 777; and the *Buchdruckergeschichte von Mainz,* 1790, 8vo. p. 90. Panzer has contented himself with these authorities only.

This publication is a Ritual of Baptism * to be observed in the cathedral, and other churches, of Mentz. The first thing that strikes a typographical antiquary is, the similarity of the types to those of the Mazarine Bible of 1455-6 (see the fac-simile of the latter at p. 4 of vol. i. of this work) and the extreme unskilfulness of the press-work; comprehending a quantity of red type—which, with the black, seems to have been executed after the fount of letter had been much used and injured. The capital initials, where both red and black ink are

* 'Circa diuinissimam dispensationem Baptismi sacramenti' *Pref. Address.*

introduced in the same letter, are sufficiently curious; but of these, as well as of the large wood-cut at the end, fac-similes are reserved for a future work.

On the recto of the first leaf, without prefix, we read as follows:

> DIetherus dei gratia Sancte Mogunti nēsis sedis. Archiepiscopus Sacri ro mani imperij per germaniam archi= cancellari9 &c. &c.

This address ends on the recto of the second leaf. Below, in red, we read

> Oportunum ante omnia durimus pro rudioribus ꝛ adhuc sīpliciorib9 sacerdotibus quedam prenotanda

There are, occasionally, interlineations; and a full page contains 28 lines. On the recto of the last leaf we notice a large wood-cut of *St. Martin*, who is sitting in a Gothic chair, and turning a little to the left —his left hand is elevated, about to fall upon a lame mendicant (whose crutch lies transversely beneath him) kneeling, and soliciting alms. Above this sainted bishop, to the right, are the arms of the metropolitan church: to the left, are those of the archbishop Dietherus, the author of the compilation. Below St. Martin, are the arms of Bernard de Breidenbach (at that time a canon of the cathedral of Mentz) and of Camerarius.* I should add, that the figures of the bishop and beggar are enclosed within a Gothic-shaped arch, having a flowery ornament running in the middle of it. Beneath the entire decoration is the colophon, thus:

> Anno dñi. Mcccclxxx. tercio klas Julij. p̄sens cla4 diuinū ꝙ opus. in p̄celsa Ciuitate Magūtina. p̄si= dente diuo Diethero archiep̄o magūtino Ad dei laudē et gloriā feliciter est consummatū.

* 'Vid. Sigilla Camerariorum et judicum Moguntinorum nro. 1. uti et Gud. tom. II. p. 477.' WURDTWEIN. A fac-simile of the seal of Ebherhardus Camerarius of Mentz, an ancestor of Gutenberg, is given in the title-page of Würdtwein's book.

This copy, probably like a great number of them, is printed upon thick VELLUM; and appears to have been much used. It is in blue morocco binding.

606. ALBERTUS DE FERRARIA. DE HORIS CANONICIS. *Printed at Louvain in* 1485. Quarto.

It is not vaguely surmised by Denis (*Suppl.* p. 198, n°. 1532) that this neatly executed, and rather curious tract, is printed with the types which John de Westphalia was in the habit of using. On the recto of the first leaf we read the title, as follows:

Tabula composita a domino Alberto de ferrari, is utriusq; iuris doctore de placentia super infrascri pto opusculo.

De horis canonicis.

The signatures, A to D, run in eights; A i and D viij being each blank. On the recto of D vij is the colophon, thus:

Explicit libellus de horis dicēdis impressus Lo uani anno Domini M.cccclxxxv.

Panzer quotes Denis and Viss. p. 21, (on the authority of Denis) as well as Laire, vol. ii. p. 87: in which latter authority no conjecture about J. de Westphalia is submitted. The present neat and clean copy was placed in this collection through the kindness of my friend the Revd. D. M'Neille of Edmonstown, in Ireland. It is in black calf binding.

607. ALBERTUS MAGNUS. DE ADHAERENDO DEO. *Without Name of Printer, Place, or Date.* Folio.

Laire, with great probability, assigns this volume to the press of *Gunther Zainer*; observing that the type [' Character elegans et quadratus '] is similar to that with which this printer executed the ' RESPONSIO MUNDI ' of ISIDORE, in 1472: vide post. Denis, it should seem, has given rather an imperfect description of it; but I see no

reason to admit Laire's doubt of the accuracy of Denis's information, who informs us that a copy of this impression was purchased in the year 1470. *Suppl. Maitt.* p. 484, n°. 4128. There is every appearance of its being an early effort of the press of G. Zainer. The types are evidently quite new, although the press-work is not very exact. See the *Index Libror.* vol. i. p. 77-8. What is uncommon, it has an ornamented wood-cut border round the first page, and the first capital initial of the text is also an ornamental one. The prefix and commencement of the text are as follows:

INCIPIT. LIBER. ALBERTI. MAGNI. ORDINIS PREDICATORVM. DE. ADHERENDO. DEO. NVDATO. INTELLECTV. ET. AFFECTV. ET. VLTIMA. ET. SVPREMA. PERFECTIONE. HOMINIS. QVANTVM. POSSIBILE. EST.

COgitanti michi aliquid vltimate in quā tum possibile est in huius exilii: & ꝑe, grinatioīs in moratiōe depīgere scriptitā &c. &c. &c.

A full page (fol. 4, recto) has 33 lines; and to each chapter is a prefix in lower-case roman type. On the reverse of fol. 13, the subscription is thus:

Finit tractatul9. Magni Alberti

Some opuscula of GERSON and BONAVENTURE succeed; for each of which see below.* The present copy is in the most desirable condition; and is bound in blue morocco.

* The first Opusculum, by GERSON, has this prefix:

INCIPIT . TRACTATVLVS. DE . REMEDIIS . CONTRA PVSILLANIMITATEM . SCRVPVLOSITATEM. CONTRA. DECEPTORIAS. INIMICI. CONSOLATIOHES* ET. SVBTILES. EIVS. TEMTACIONES. PER. ILLVMIHATISSI† MVM. MAGISTRVM. IOHANNEM. GERSON DOCTOREM. SACRE. THEOLOGIE. CONCEL‡LARIVM PARISIENSEM. EDITVS

On the reverse of the 8th leaf,

* Sic. † Sic. ‡ Sic.

608. ALBERTUS MAGNUS. LIBER AGGREGATIONIS, &c. *Printed by Peter de Heidelberg. Bologna.* 1482. Quarto.

Either this, or the preceding impression by Schriber, of 1478, was in all probability the one from which *Machlinia* put forth his own edition; to be noticed in the subsequent pages of this work. The volume is executed in double columns, and has the following title on the recto of a:

Liber aggregatōnis seu liber secretorum Alberti magni de virtutibus herbaꝝ . lapiduꝫ . ꝛ animaliū quorūdaꝫ incipit. Liber primus de viribus quarū dum herbarum.

Explicit tractatul9 de remediis cōtra pusillanimitatem scru pulositatē et deceptorias inimici cōsolationes et subtiles eius tēptationes venerabilis Magistri Iohānis Gerson Cancellarii parisiensis: Finit foeliciter

On the recto of the following leaf commences a tract of BONAVENTURE:

INCIPIT. EPISTOLA. DOMINI. BONAVENTV RE. CARDINALIS. DF* MODO. PROFICIENDI CONPENDIOSO.

On the reverse of the 6th leaf:

Epistola domini Bonauenture Cardinalis. De modo proficiendi compendioso: Finit foeliciter

A third treatise begins on the succeeding leaf:

BREVIS ET VTILIS DOCTRINA IVVENVM: DOMINI BONAVENTVRE CARDINALIS: OR DINIS MINORVM. INCIPIT FOELICITER

Another head title, on the reverse, informs us that the treatise is 'DE INFORMATIONE IVVENUM ET NOVICIORVM.' 12 leaves. On the reverse of the 12th;

De informatione nouiciorum et iuuenum domini bonauē ture Cardinalis ordinis fratrum minorum. Finit foeliciter

A table of the contents of the volume is on the recto of the last leaf.

* Sic.

On b 2, recto, the cure of the melancholy or ague is said to be effected by holding the 'lapis lazuli' in the hand:—'Et est certum expertum quod curat melācoliam et quartanā.' On the reverse of e v, (28 leaves) is this colophon:

Impreſsum est quidez hoc
opus per Magistrū Petrū
de Heydelberga . in Inclyta
ciuitate Bonouie* . Anno do
mini M . cccc . lxxxii .

The reader may consult a copious notice of the various rare and early editions of the works of the distinguished author of this treatise, in the second volume, p. 16-19, of the recent edition of our *Typographical Antiquities*. The present is a fair copy: in calf binding.

609. ALPHONSUS. TABULÆ ASTRONOMICÆ. *Printed by Ratdolt. Venice.* 1483. Quarto.

EDITIO PRINCEPS. I have examined Maittaire, vol. i. p. 442, Engel, *Bibl. Select.* p. 5, Clement, *Bibl. Curieuse*, &c. vol. i. p. 209, note (17,) Wolfius, *Bibl. Hebraic.* pt. i. p. 894, Freytag's *Adpar. Litterar.* vol. iii. p. 735-8, and Fossi's *Bibl. Magliabech.* vol. i. col. 78; and find Freytag and Fossi to be as copious and instructive (especially Freytag) as Engel, Clement, and Wolfius, are brief and unsatisfactory. Neither Seemiller, (*Incunab. Typog. fasc.* ii. p. 136,) nor Panzer, (vol. iii. p. 188,) refer to Freytag; who has almost exhausted the anecdotal history of these tables — which are reported to have been composed by יצחק יעורית ר־משה [R. MOSES ex KIRIATH JEARIM,†] and to have cost the Castilian Monarch, Alphonsus X. 400,000 ducats in causing them to be translated into Latin. The preface to this impression is by Alphonsus himself—'qui gravioribus regni curis neglectis, cælestium siderum contemplationi se totum addixit,' &c. says Fossi. We may be brief in our description of this elegantly printed volume. The title is as follows:

* Sic.

† An author, who appears to have escaped Rossi in his *Dizionario Storico Degli Autori Ebrai e delle loro Opere. Parma*, 1802, 8vo. 2 vols.

Alfontij regis castelle illustrissimi celestiū motuū tabule: necnō stellaꝝ fixarū lōgitudines ac latitudines alfontij tpe ad motus veritatē mira diligētia reducte. At ꝑmo Joānis saxoniēsis in tabulas alfontij canōes ordinati incipiūt faustissime.

The preceding is on a 2 recto; printed in red. On c recto the tables commence, and conclude at the bottom of m vj recto, in eights: i, k, and l, are sometimes omitted to be marked.

Finis tabulaꝝ astronomicaꝝ Alfontij regis castelle. Impressionem quaꝝ emendatissimā Erhard9 ratdolt augustensis mira sua arte sua ꝛ impensa foelicissimo sidere complere curauit. Anno salutis 1483 **Sole in.** 20. **gradu Cancri gradiente hoc ē.** 4. **noñ. Julij. Anno mundi.** 7681. **soli deo dominanti astris Gloria.**

This is a fair sound copy (in red morocco binding) of a book which must have exercised an unusual portion of skill and care in the printing of it.

610. ANTHONINUS. (ARCHIEP.) CONFESSIONALE. *Printed in* 1487. Quarto.

Panzer, *Annal. Typog.* vol. iv. p. 43, n°. *335, is brief in his account of this neatly executed volume, which is printed throughout in double columns, having the title

Confessionale Domini Anthonini

in large lower-case characters, on the recto of the first leaf. After cxxxviij numbered leaves, there are 5 leaves of a table, presenting us, in 9 lines, on the recto of the last of these 5, with the following colophon:

Utilissima confessionalis summula. a Reuerendissimo in Christo patre et dño. dño Anthonino florentinoꝝ

archiantistite edita. magnoq; labore demuo renisa* et titulata finit feliciter. anno domini Mcccclxxxvij. pridie vero kalenda4 Julij.

The present is a clean sound copy, in dark calf binding.

611. Thomas Aquinas. De Articulis Fidei, &c. (*Printed with the Types of Gutenberg*). *Without Name of Printer, Place, or Date.* Quarto.

Fischer places this as the last article in the list of books printed by Gutenberg; and conceives that it was executed before the year 1460. Seemiller, on the contrary, affixes the date of 1470 as that of its execution. This latter conclusion appears to me to be more reasonable. The work is printed with the same types, and in the same manner, as the 'Tractatus Rationis et Conscientiæ of Mathias de Cracovia:' see post. Those who have not the *Monumens Typographiques de Gutenberg* by Fischer, p. 86-8, may consult the authorities referred to in Panzer, vol. i. p. 137-8. It is perhaps the safer position to advance, that this small volume is printed with the same types as is the Vocabulary of Bechtermuntze, of 1469, and described at p. 129 ante; but the types here appear to be considerably worn, and were therefore probably used at least as late as this latter period. The reader will remember that the types of Gutenberg and Bechtermuntze are one and the same: see p. p. 35, 129, ante. Laire has erred strangely in saying that 'the fount of letter is similar to the small one used by Schoeffer, in the year 1467.' *Index Libror.* vol. ii. p. 260. On the recto of the first leaf, without prefix, we read the opening thus:

Ostulat a me uestra dileccio. ut de ar
ticulis fidei et ecclesie sacramentis ali
qua vobis compendiose p memoriali
transcriberem cuz dubitacōnibus que
circa hec moueri pñt Uerū cū omne theologo
rū studiū ūsetur circa dubitacōnes contingen
&c. &c. &c.

There are 34 lines in a full page. On the recto of the 13th and last leaf, we read this colophon:

* Sic.

Explicit summa de articulis fidei et ec
clesie sacramentis. edita a fratre tho
ma de aquino. ordinis fratrum predi
catorum. Deo Gracias.

There are, of course, neither signatures, numerals, nor catchwords. The present is a beautiful copy, splendidly bound in blue morocco.

612. Thomas Aquinas. Secunda Secundæ Partis. *Printed by Schoiffer. Mentz.* 1467. Folio.

It is doubted, by Panzer, whether this impression, or a dateless one by Mentelin, be the EDITIO PRINCEPS of the work. Whichever take precedence, there is every reason to consider the present as a rare and extraordinary production of the press of Schoeffer. Indeed, whoever examines the several volumes here described, of this portion of the works of Aquinas, must be astonished at the perseverance of our early printers in putting forth such a vast mass of press-work — which, however in former times it may have met with readers, is not likely again to experience so favorable a reception. It is hardly possible to cast the eye over eleven columns of an Index of the Publications of Thomas Aquinas, in the XVth Century — as seen in Panzer's fifth volume—without being astonished at the intellectual fecundity of their author, and at the popularity of his works. His 'Prima, and [Partes] Secunda, Duodecim Quodlibets,' and 'Opus Quarti Scripti,' to mention no others, might have furnished amusement to our ancestors; but, in the present day, they seem to be ridiculed or forgotten. The schools of Aquinas and Dun Scotus have fortunately long ceased to exist. But our business is with the volume before us. On the recto of the first leaf, without prefix, the first column commences thus:

Ost ꝺmunē cō=
sidera cōem de
virtutibz et vi=
cijs. et aliis ad
materiā moralē
&c. &c. &c.

A full column has 59 lines. On the reverse of fol. 252, we read the following colophon:

Hoc opus preclarū ſcd'a ſcd'e btī thome de aquino Alma in vrbe moguntīa inclite nacōis germanice. quā dei clemētia. tā alti ingenij lumīe. dono qz gratuito. ceteris terraq; nacōibz p̄ferre illustrareq; dignatus est. Artificiosa quadam adinuencōne imprimēdi seu caracterizādi absq; vlla calami exaratione sic effigiatū. et ad eusebiā dei. industrie est ꝯſummatū per Petrū schoiffher de gernſzheim. Anno dñi. M.cccc.lxviij. sexta die mensis Marcij.

The shields, in red, are below. Six leaves of 'Questions,' sufficient to distract the best-ordered understanding, follow; on the recto of the 6th of which, at bottom, the subscription is thus:

Explicit ordo et signatio questionū ſcd'i libri ſecūde ptis btī thome de aquino. bñdictus deꝰ Amē.

Like the ensuing editions from the Mentz press, this volume is printed in the small (Durandus) type, upon paper of admirable tone and texture. Schwarz and Würdtwein mention a VELLUM COPY of it 'of the largest size,' in the Cathedral Library at Mentz. The latter gives us only the colophon; and the former seems to depend much upon Gudenus. *Prim. Quæd. Doc. de Orig. Typog.* pt. ii. p. 22; *Bibl. Mogunt.* p. 89. A copy of this edition was sold for 500 livres at the sale of the Library of Cardinal de Lomenie de Brienne: see Laire's *Index Libror.* vol. i. p. 65. Also Panzer, vol. ii p. 117. The present is a large and magnificent copy of it; bound in russia by Walther.

613. Thomas Aquinas. Opus Quarti Scripti. *Printed by Schoiffer. Mentz.* 1469. Folio.

We pursue the chronological order, rather than that 'according to the subjects,' in our account of the impressions of Thomas Aquinas in the present Library. We have here another striking specimen of the diligence and skill of the early Mentz press. This volume is executed in the same character and manner, and upon the same thick paper, as the preceding one. Maittaire, Schwarz, Seemiller, and Braun, have each given the colophon. The first column contains 60, and the second and every full column 61 lines. On the recto of the first leaf, without prefix, we read the commencement thus:

Jſit verbū ſuū
et ſanauit eos
et eripuit eos
de intericōnibz

A table occupies the last 7 leaves: on the recto of the 7th of which, at the bottom of the first column, is the following colophon:—printed in red ink, in a type precisely the same as that used in the Bible of 1462.

Preclarū hoc opus quartiscripti ſcī tho=
me de aquino. Alma in vrbe mogūtina. in=
clite nacōis germaīce. quā dei clemētia tā
alti ingenij luīne. donoqz gratuitu. ceteris
terraz nacōibz p̄ferre. illustrae'qz digna=
ta ē. Artificiosa quadā adinuencōe impri=
mendi ſeu caracterizandi abſqz vlla calami
exaracōne ſic effigiatū. et ad euſebiā dei in=
duſtrie est cōsūmatū. p petrū ſchoiffher de
gernſzhem. Anno dñi milleſimo quadrin=
genteſimoſexageſimonono. Tredecima
die Junij. Sit laus deo.

The shields, in red, are beneath. Consult the authorities in Panzer, vol. ii. p. 119. This is also a fine large copy: in russia binding.

614. Thomas Aquinas. Continuum in Quatuor Evangelistas. *Printed by Sweynheym and Pannartz. Rome.* 1470. *Folio.* 2 Vols.

These ponderous tomes present us with the first impression of the work under description. On the recto of the first leaf of the first volume, we read this prefix:

Diui Thome Aquinatis continuum
in lib4 Euangelii Seđm Mattheū .

There are 43 lines below: a full page comprehends 46 lines. On the reverse of fol. 247 (pencil-numerals) the commentary upon St. Matthew ends. It is followed by 2 leaves of a table, the second of which has the reverse blank. Next follows an epistolary address:

[R]Eeuerendo in xp̄o patri dn̄o Ambaldo : Basilice .

containing 29 lines, and ending with the word 'coprehēdat;' when the Gloss, or Commentary upon St. Mark begins, without any prefix. This latter Commentary occupies 75 leaves. It is closed by the following well-known colophon:

Aspicis illustris lector quicunq; libellos.
Si cupis artificum nomina nosse : lege .
Aspera ridebis cognomina Teutona : forsan
Mitiget ars musis inscia uerba uirum .
Conradus suueynheym : Arnoldus pānartzq; magistri .
Rome impresserunt talia multa simul .
Petrus cum fratre Francisco Maximus ambo
Huic operi aptatam contribuere domum .
M . CCCC . LXX .

Another leaf, half filled only by a table, closes the first volume; which has, in the whole, 325 leaves. On the recto of the first leaf of the second volume, we read the title to the Commentary upon St. Luke, thus:

Super Euangelio Sancti Luce
Continuum Sancti Thome .

The second volume of this magnificent copy has, unfortunately, very clumsily executed ms. running titles throughout; and the paper has also a strong original foxy stain. The folios are numbered by the same unskilful hand; from which we gather that St. Luke comprehends 184 leaves—having, on the reverse of the 184th, this subscription:

Recognitum Rome a Io . Andree . Epō Alerienſ . et absolutū Die decima Octobris . M . CCCC . LXX .
LECTOR VALE.

A blank leaf ensues. On the recto of the succeeding leaf, is the prefix to the Commentary upon St. John, thus:

Beati Thome Aquinatis Continuum in Euangelium Sancti Iohannis.

This Commentary occupies 156 leaves. On the reverse of the 156th, is the table for St. Luke, ending on the recto of fol. 158—when that for St. John begins. This latter table concludes on the recto of the ensuing, or 159th leaf from the commencement of the Commentary upon St. John. Afterwards follows this colophon—concluding with a line indicative of the repose and prosperity of the church and state:

Impſſū Rome opus in domo Petri & Frācisci de Maximis Iuxta campum Flore: presidentibus magistris Conrado Suueynheym et Arnoldo pānartz Anno dominici natalis . M . CCCC . LXX . die . VII . decēbris . S . D . N . Domini Pauli . II . Veneti Pont. Max. Anno. VII .
Vrbe et Ecclesia florente

The reverse is blank; making, in the whole, 344 leaves to the second volume. This work is a magnificent specimen of the printing of the first Roman press. If the second volume under description were equal to the first, few copies would exceed it in amplitude and condition. Audiffredi mentions a very splendid copy, in the Casanatensian Library, having the first page of each volume almost entirely filled by an elegant illumination. *Edit. Rom.* p. 65-7.

Clement has a notice of this work (quite in his own style,) with which the reader may like to be gratified. 'All the books printed by Sweynheym

and Pannartz, (says he,) are very rare, because these printers struck off but few copies. As they printed exceedingly well, their publications are much sought after by connoisseurs. Of this work they executed but 275 copies,* as we may observe from Maittaire, tom. i. p. 14. Judge, from this, whether it ought not to be rare, after the lapse of 260 years, when every opportunity must have been afforded of secreting it in the libraries of convents, from whence it could never be taken out without some particular accident!!' *Bibl. Curieuse*, vol. i. p. 448. Clement is unusually meagre in his account of the early impressions of Aquinas; and when he wrote the preceding sentence, he little dreamt of the dissolution of the order of the Jesuits, which laid open the treasures of their libraries to enrich almost every eminent public and private Collection in Europe. The present fine copy is bound in blue morocco.

615. THOMAS AQUINAS. PRIMA PARS SECUNDÆ PARTIS. *Printed by Schoiffer. Mentz.* 1471. Folio.

This is the FIRST EDITION of the work with the above whimsical title; to which Maittaire, vol. i. p. 321, has erroneously affixed the date of 1472: but at p. 772, note 4, of the same volume, he correctly assigns to it that of 1471, on the authority of the *Bibl. Petav.* p. 11. It is clear, therefore, that he had never seen the edition. Braun, *Not. Hist. Lit.* pt. i. p. 140, notices the ignorance both of Quetif and Maittaire concerning this impression; but refers erroneously to p. 89, instead of to p. 102, of the *Bibl. Mogunt.* of Würdtwein. This latter bibliographer subjoins a curious extract from the '*Necrologue de l'Abbaye de St. Victor de Paris*, 1471, 3 *Kal. Nov:*' relating to a purchase of the Epistles of St. Jerom, printed by Schoeffer and Henlis, UPON VELLUM, for 12 crowns. The account of Würdtwein is, otherwise, sufficiently barren: nor are the accounts of Schwarz and Seemiller much more satisfactory. There is no necessity for dilation here. On the recto of the first leaf, we read this prefix (printed in red,) and what follows:

* Clement says '550 copies of the work;' but he has mistaken the number of the *two volumes together* (the usual mode of computation, as set forth in the list of these printers—see vol. i. p. 160-1,) for that of the *entire work*; which must necessarily be half: namely, 275.

Incipit prima pars secunde edita a fratre Thoma de Aquino. Questio prima. vtrum sit dicendum quod homo factus ad imaginem &c. &c. &c.

A full page has 61 lines. The text ends on the recto of fol. 169; and is followed by a table of 4 leaves. On the reverse of the 4th of this table is the colophon—precisely similar to those of the works published in 1467 and 1469, (see p. 155-6 ante,) with the exception only of the date, which is thus:

- - - - Anno dñi millesimo quadringentesimo septuagesimo p̄mo. Octaua die nouembris Sit laus deo.

This colophon is printed in black, in the middle size type of Schoeffer; of which we have so many specimens in the RUDIMENTA GRAMMAT: see p. 69 ante. Beneath, are the shields in red. The present is the most beautiful of the whole of these copies of the work of Aquinas. It is large and clean, with numerous rough fore-edges. In russia binding.

616. THOMAS AQUINAS. QUODLIBETA DUODECIM. *Printed by Sensenschmid and Frisner. Nuremberg.* 1474. Folio.

The earliest impression of this singular work was executed by Therhoernen at Cologne, in 1471: see Panzer, vol. i. p. 275. The present is one of the finest productions, with which I am acquainted, of the press of Sensenschmid; or rather, perhaps, of that of Frisner de Bunsidel: since the types used by the former artist, in the 'Margarita' of Eyb — see post — seem to be exclusively his own; and are greatly inferior to those of the present performance, which have an appearance of the Gothic characters of Gunther Zainer about them. The ink

is richly black, and the paper of a pleasing mellow tone, and of remarkable stoutness. The impression is executed in double columns. At the top of the first column, printed in red, we have this prefix:

Summa de quolibet Thome Aq̃=
natis / fratris sacri Ordinis Predi
cato4 / Viri quidē sanctitate ꝛ sci=
entia preſtātiſsimi īcipit feliciter;

On the recto of fol. 132, and last but three, (which three leaves contain a table), we read the following colophon, printed in red:

Beati Thome Aquinatis quodlibeta duodecim ex-
pliciūt feliciter p̄ Johannez ſenſenſchmid vrbis
Nurmberge ciuē / Industriosū impſſorie artis ma-
gist4 et Andream friſner de Bunsidel impmen-
dorum librorum Correctorez Anno A natiuitate
domini. M.CCCC.lxxiiij. decimo ſeptimo Calendas
Maij

An advertisement, also printed in red, is below; in which the printers crave pardon for errors committed, and state the various authors and grammarians they have consulted for the better understanding and illustration of the work. The whole will be found in Freytag's *Analect. Literar.* p. 988: where, although the account of this impression be full and explicit, there is an error in the colophon, assigning the date of 1473 as that of the printing of it. Panzer properly corrects this. Maittaire appears to have never seen the volume: vol. i. p. 773, note 7; but Leichius has a particular notice of it. *Typog. Lipsiens.* p. 4, note 4. The present is a beautiful copy; bound in russia.

617. Thomas Aquinas. De Eucharistia. *Without Name of Printer, Place, or Date.* Quarto.

This tract is printed with Nicolaus de Lyra 'De Idoneo Ministrante et Suscipiente idez Sacramentum;' and with a third treatise 'alicuius docti collectoris de expositiōe dn̄ice orōis. sc̄; Pater Noster, &c.' The full title of the treatise of Aquinas, is 'De Mirabili Quiddi-

tate et Efficacia Venerabilis Sacramenti eucharistie.' The three tracts extend as far as D iv, in eights. The register concludes on the recto of D iiij:

Explicit registrum huius libelli

A fair sound copy; in dark calf binding.

618. Aretinus (Leonardus Brunus). Comedia. *Printed in the Sortensian Monastery.* 1478. Folio.

This first edition of the Comedy of Calphurnia and Gurgulio is equally curious and rare; and, with the Terence described at page 421 of the preceding volume of this work, are the only publications known to have issued from the Sortensian Monastery. The reader will compare the fac-simile given at p. 422 (*ibid.*) with the subjoined fac-simile, and immediately acquiesce in the conclusion of both being executed at the same press. I have before intimated that the Terence might have been an *anterior* production; but if the copy in the Harleian Catalogue, vol. i. p. 171, n°. *3569; vol. iii. p. 76, n°. 931, described as containing *both* these authors in the *same* volume,* were in a *very ancient* binding, such intimation is probably incorrect:—and the Terence cannot be of a more early date than the work under description. On the recto of the first leaf we read a poetical prologue or prefix of 12 verses. Beneath, the text commences thus:

a Dolescens q̃dā noiē gec9 fili9 cuiusdā senis Macharp se jn agro jusculano excruciantis, die dū q̃dam jret jn deo4 delubra, vidit poliscenā facie luculētā filiā Calphurnie. qua visa subito amore concaluit, Relrabat mox amorē suū Gurgulini pfidi &c.

A full page, like the Terence, has only 19 lines; and the impression is divested of signatures, numerals, and catchwords. In the whole, there are 14 leaves; having 14 lines on the reverse of the last. Beneath

* Maittaire describes them as in one volume; vol. i. p. 391. The author of the *Harl. Cat.* vol. iii. p. 76, is erroneous in saying that Maittaire had no knowledge of these works.

the 14th line, and printed more closely together than the body of the text, we observe the colophon in one line, and two thirds of another —of which the ensuing is a fac-simile, but necessarily shortened in the length of each line:

Finit felicitè leonardꝰ Nrētmꝰ in monasterio / Sortẽn. Anno dm̃ cc° qdrmgētesimo septua gesimo octauo.

La Serna Santander, and many of the old bibliographers, were ignorant of this rare and precious specimen of typography. Brunet mentions it at p. 55 of vol. i. of his *Manuel du Libraire.* See also Panzer, as below.* The present is a fair sound copy, superbly bound in green morocco. It was, formerly, like the Harleian copy, bound with the Terence (printed at the same place) in wooden boards, covered with calf.

619. HENRICUS ARIMINENSIS. DE QUATUOR VIRTUTIBUS CARDINALIBUS. *Printed at Spire.* Folio.

In our account of the two dateless editions of this work (the one printed at Spire, and the other at Strasbourg) the order of Laire is followed; and the Spire impression has, in consequence, the precedency: although I am far from being strenuous in support of such arrangement. The edition under consideration has been often and well described. Maittaire relies upon the authority of Marchand; who, mistaking probably the date of the *compilation* of the Index, for that of the printing of the volume, places it under the year 1472. *Hist. de L'Imprim.* p. 60. The same bibliographer refers to the *Amœnitat. Litt.* vol. iii. p. 102; but on consulting this volume (edit. 1730) I find no such book in the page referred to, nor any mention of it among the early printed books of Raymund de Krafft, between the years 1469 and 1473; see p. 121, 130, of the same volume. Marchand thought the book was printed 'by *Peter Drach*, Burgomaster of Spire, the only known printer of that city in the XVth Century.' *Ibid.*

* 'De Monasterio Sortensi — nihil habeo quod dicam.' *Annal. Typog.* vol. i. p. 96. no. 515.

† Marchand is properly corrected by the Abbé St. Leger, in his *Supplement*, p. 23-4.

It is a little difficult to state the result of Clement's researches; who, it is evident, never saw the edition under notice, and who relies upon the authority of Sincerus for its existence. Simler first mentions the existence of the Strasbourg edition; and Frisius, after him, in the *Bibl. Gesner.* edit. 1583, p. 322. Bünneman also saw the Strasbourg edition, and described it in his *Program. de Bibl. Mindens.* 1719, 4to. fol. C. 2. The Strasbourg Edition of the supposed date of 1472, noticed in the *Bibl. P. Leyser,* 1729, 8vo. pt. ii. p. 153, n°. 992, could be no other than the one mentioned by Clement, and here next described. *Bibl. Curieuse,* &c. vol. ii. p. 59-60. It is evident, therefore, that neither Simler, Frisius, nor Bünneman ever saw the present impression. Schelhorn has not only well described this edition, and corrected the error of Schwarz—who confounded the compiler of the index with the author of the work—but has given a tolerably good fac-simile of the colophon: see Quirini *De Scriptor. Optimor. Edit.* p. 28-9. In the *Catalog. de la Valliere,* vol. ii. n°. 1280, there is a brief description of it, and the name of Peter Drach (apparently on the authority of Marchand) is subjoined as that of the printer; but Braun and Laire, whose descriptions are well worth consulting,* are decisive against the admission of such an inference:—for Drach is not known to have printed any thing at Spire before the year 1477, and his characters are moreover different from those seen in the present volume. Consult the *Notit. Hist. Lit. de Libr. rarior.* pt. i. p. 151, and *Index Libror.* vol. i. p. 260-263. This latter point, as well as that of the exact year when the book was printed, may long remain 'sub judice.' It is now time to introduce the volume itself.

The recto of the first leaf is a full page, and contains, like every other full page, 32 lines. The first two lines of it are as follow:

D sūme et indiuidue Trinitatis patris et filꝑ
et spūs sancti Ac intemerati verbi incarnati

This address concludes on the recto of the 2nd leaf; when an alphabetical table or index, of 9 leaves inclusively, follows. This index concludes with an admonition, or notice (seen in Braun), that it was 'completed by Thomas Dorniberg in the year 1472: 'Ipsa die sancti Martini pape.' On the recto of the ensuing, or 11th leaf, we read the general title or prefix:

* Braun has given a very deceptive representation (or what he calls a fac-simile) of the alphabets of this old Spira Gothic type: *Tab.* VI.

Incipit tractatus de quatuor uirtutibus cardīalibus editus & expositus ad Ciues Uenetos per frēm Henricū Ariminensem

There are neither signatures, catchwords, nor numerals. On the recto of fol. 145 and last, we read the ensuing colophon, of which Schelhorn has given a fac-simile:

Tractatus pulcherrimus de q̃tuor virtutibus cardinalibus per fratrem Heinricum ariminensem ad venetos editus totam fere philosophiam moralem complectens vnacum exemplis & hystorijs tam ex diuinarū q̃; humanarū stripturarū*autoribus sūptis ad conficiendum arengas collacões & sermones vtilissimos arte impressoria Spire artificiose effigiat9 felicter explicit

The reverse is blank. The lines are well spaced, but the type itself is sufficiently barbarous. The present is a sound copy, not free however from marginal annotations, executed in no very skilful style of penmanship. In red morocco binding.

620. HENRICUS ARIMINENSIS. DE QUATUOR VIRTUTIBUS CARDINALIBUS. *Printed at Strasbourg.* Folio.

We have been so particular in the account of the preceding impression, that, of the present one, it remains to observe little more than that the type of it is more regular and elegant, and the press-work more skilful, than what we notice in the previous edition. Which of the two be entitled to chronological priority, may be difficult to ascertain. It is certain that one of them is a mere copy of the other. The recto of the first leaf presents us with the opening of Dorniberg's address, thus:

D summe et indiuidue trinitatis patris et filij et spiritus† sancti. ac intemerate verbi incarnati ge=

&c. &c. &c.

* Sic. † Sic.

There are 34 lines in a full page. The index follows, as before. Then the treatise of the author, with this prefix printed in red:

Incipit tractatus de quatuor virtutibus cardinalibus, editus et exposit⁹ ad ciues venetos, per fratrē heinricum arminensem.

The recto of the last leaf (fol.147) presents us with precisely the same imprint, or colophon, as the preceding one; excepting only the termination, which is thus:

arte impreſsoria Argentine artificioſe effigiatus, feliciter explicit.

The present is a large and beautiful copy; in red morocco binding.

621. Asconius Pedianus. In Orationes Ciceronis. *Printed by John de Cologna and Manthen de Gerretzem. Venice.* 1477. Folio.

Editio Princeps. This volume is executed in a large handsome Roman type, not unlike that with which Lucas Venetus printed some of the Declamations of Quintilian: see vol. ii. p. 314-5. It has been well described by Mittarelli and Fossi; although I am half prepared to dispute the position of the former, who, in his account of it, adds, that John de Colonia first associated himself with Jenson in 1471, and afterwards with Vindelin de Spira in 1472:—I know of no publication in which the united names of Jenson and I. de Colonia appear. The reader has already seen that Vindelin de Spira and this last named printer united in the publication of the first impression of Plautus: vol. ii. p. 243. But we commence our description of this elegantly executed volume.

On the reverse of the first leaf is a register. On the recto of the second we read this prefix:

Q. A. Pedianus . ī senatu cōtra . L. Pisonem.

The signatures from a to g, with the exception of b (which has only 6 leaves) are in eights. On the reverse of g viij, is the following subscription:

Hęc est pars . Q. A. pediani cura & diligentia pogij florētini uiri litteratissimi reperta in monasterio sancti galli prope constantiā . xx . millib9 passuuz : & ab ipsius pogij exemplarib9 a me A. Iu. transcripta . ac Venetiis ꝑ Iohānez de Colonia sociūq; eius Iohānem Manthen de Gerretzem impressa.*

On the recto of the following leaf, signature a i, we read:

GEORGII TRABEZVNTII DE ARTIFICIO CI CERONIANAE ORATIONIS . PRO QVINTO LIGARIO AD VICTORINVM FELTRENSEM . PRAEFATIO .

The signatures a and c have each eight leaves; b 10, and d 6 leaves. Then a blank leaf, forming a i; on a z, it commences thus:

Antonij Luschi Vicentini oratoris clarissimi Inquisitio sup. xi. orationes Ciceronis ad fratrem suum optimum: atq; charissimum Astolfinum de marinonibus .

&c. &c. &c.

The order of this third set of signatures is thus: a 10, b 8, c 10, d and e 8, f 6, g to l 8, and m 6 leaves. On the reverse of m v, is an address of Jerom Squarzaficus Alexandrinus, to the Abp. Antonius Serachus; in which, among other things, the former dwells upon the elegance and excellence of the Commentaries of Asconius Pedianus, and upon their utility for the proper understanding of the eloquence of Cicero—'Quos libellos si quis diligenter inspicere uoluerit proculdubio & facile uim earum orationum cognoscere posset.' &c.

What follows, respecting the printers of the work, is worth submitting to the reader's attention:

* It is difficult to understand what is meant in the *Harl. Cat.* vol. iii. p. 77, no. 945, that 'the words of Ioan. de Colonia and Manthen de Gherretzen are to he expunged, no such words being to be found in the Book.'—If this be correct, (which I much doubt,) there is a variation in the impressions; as no other printers published an edition of the above work in the year 1477.

——————— Quare pro utilitate publica eos in lucem dare curaui: & ut id assequi ualerem summoque studio cum IOHANNE COLONIENSI mercatore optimo & sotio suo IOHANNE GERRETZEM contendi . ut quemadmodum omnes commentarios iuris ciuilis & pontificalium necnon omnes pene totius linguæ latinæ libros suis impensis imprimere fecissent: hos nullo pacto prætermittendos paterentur. Qui ut sunt benigni: atque humani facillime opinioni meæ annuerunt,' &c. &c.

This epistle is printed entire in the *Bibl. Smith*, pt. ii. p. CLXXVII. The part which Poggio took in the discovery of these Commentaries is not failed to be noticed. At the conclusion of it we gather, from the subjoined date, that the impression was probably printed in 1477:

Vale foelix pater optime & me ut soles ama.
Venetiis ex ędibus solitę habitationis 4°. nonas
Iunias . M . cccc . lxxvij.

Consult the authorities mentioned in Panzer, vol. iii. p. 125-6; but Mittarelli, col. 334-428, and Fossi, *Bibl. Magliabech.* vol. i. col. 212, are principally to be examined. The present is a very desirable copy; in blue morocco binding.

622. AUCTORITATES DECRETORUM. *Printed by Peter de Olpe. Cologne.* 1470. Folio.

This volume is on many accounts interesting. It seems to be the first book in the colophon of which the word *Cologne* appears as the place of its execution; and is the third in *express* chronological order, as having been printed at that place; since an opusculum of St. Chrysostom, mentioned at page 190, vol. i., and another of St. Austin noticed at page 178, vol. i.—were each printed by Zel, and put forth in the years 1466 and 1467. Although, in these latter Opuscula, the word 'Cologne' does *not* appear in the colophons, yet, as Zel is generally allowed to have first exercised the art of printing in that city, the present publication cannot rank earlier than the *third* in chronological order. Panzer, vol. i. p. 274, appears to be entirely indebted to Marchand and Maittaire; and the latter, indeed, to Marchand; who gives the colophon with tolerable accuracy, but subjoins a very jejune and erroneous remark concerning Ulric Zel. *Hist. de L'Imprim.* p. 56.

La Serna Santander has too hastily corrected Marchand for affixing the date of 1470 to this impression. It is clear, from thence, that he had never seen it. *Dict. Bibliogr. Choisi*, vol. i. p. 160.

There is also much intrinsic curiosity in this rare book, as may appear from the following account of it. The whole work is printed in alphabetical order, in two columns. At the top of the first column, on the recto of the first leaf, the title appears as follows:

Auctoritates decretorum oēm effectum tam textus q̄ glosarū nuclialiter et compendiose in se continentes Incipiunt. Et pri mo Auctoritates distinctionum

The very strange and slippery system of Ethics, or of Logic, which may be learnt from portions of this work—together with the wisdom and mercy of those laws which tax us with 'sinning,' if we give 'alms to a Hunter'—are manifest from the following mixed specimens:

Abbas sine cōsensu episcopi nichil potest vendere, &c. *Fol.* ij, *rect.*

Bibere Nota q̄ clerici in comuniis vltra terciam vicem non debēt bibere. &c. *Fol.* vj, *rev.*

Bibere. anima hominis non potest esse in sicco hinc aliqui excusant se et fortiter bibunt. &c. *Ibid.*

Raptores puellarum et consenciē tes excōmunicentur. *Fol.* xlvij, *rev.*

Raptus virginum et viduarum inhumanissimū peccatum. *Ibid.*

Scripturas sacras qui male intelli gunt vino inebriantur. &c. *Fol.* xlix, *rev.*

Virgines clericis famulari non debent — *Fol.* lv, *rect.*
Venatorib9 qui aliquid donat gra
uiter peccat. — *Id. rev.*
Verberare non debet episcopus
pprijs manibus — *Ibid.*
Violēter aliquid accipere est maio
ris pene q̄ furtum. — lvj, *rect.*
Virgines non consecrētur ante xxb
annum. — *Ibid.*
Velare monialē abbas non presumat — *Ibid.*
Vinum purū fatigatis in via dari
non debet sed aqua mixtū. — *Fol.* lx, *rect.*
Virgo censetur si animus non fue
rit corruptus licet corpus sit cor
ruptum. — *Fol.* lvij, *rev.*

The articles, 'Virgo, et Uxor,' are singularly curious: exhibiting a strong mixture of loose and wholesome laws.

On the reverse of the 60th and last leaf, is the ensuing colophon:

Auctoritates decretorum.
impresse colonie agrippine
per me Petrum de Olpe.
Sub Anno a. Natiuitate
domini. Millesimo qua
dringentesimo septuagesi
mo Finite et complete ipso
die lune xxiij. mensis Ju
nij finiunt feliciter.
DEO GRACIAS.

There are neither numerals, signatures, nor catchwords; and a full page contains 42 lines. The Noble Owner of this fair and sound copy (in russia binding) may congratulate himself on the possession of one of the rarest and most desirable specimens of the early Cologne press.

623. AURBACH. DE SEPTEM SACRAMENTIS. *Printed by Ginther, or Gunther, Zeiner. Augsbourg.* 1469. Folio.

This small treatise upon the SEVEN SACRAMENTS has been magnified, or rather perverted, by La Caille, Hallervordius, Lipenius, Saubertus, Chevillier—and, after them, by Maittaire and De Bure—into a LATIN BIBLE, printed the same year at Augsbourg. Consult *Hist. de L'Imprim. et de la Librairie,* 1689, 4to. p. 26; *Hist. de L'Imprim. de Paris,* 1694, 4to. p. 77; *Annal. Typog.* vol. i. p. 281, note 1; and *Bibliogr. Instruct.* p. 46, n°. 28. Laire and Panzer have each mentioned this blunder: *Index Libror.* vol. i. p. 69-70; *Annal. Typog.* vol. i. p. 99, n°. 2. Zapf is brief but correct: *Annal. Typog. August.* p. XVI, 4. The type, as Laire properly observes, is precisely similar to that with which Zainer printed the CATHOLION, in the same year: see p. 38 ante.

On the reverse of the first leaf, is a table in 17 lines, 'Pro capitulis libri facilius requirendis.' On the recto of the following leaf we read

Summa magistri. Johannis. De
aurbach. Vicarij. Bambergensis.

The second sentence or section is

De actu auditionis confessionis

A full page contains 35 lines. On the reverse of fol. 49, and last, is the colophon thus:

Finit libellus diuina ecclesie sacramēta. que nu
mero septem. & alia ꝯplurima secum versans per=
salubria. p viris ecclesiasticis marīe curatis.
subdito4 aīabꝫ puidē habētibꝫ. cui titul9 ī capite
fulgidus. a Ginthero zeiner de Reutlingen. artis
huius ingeniose magistro. in vrbe augustensi im
pressus feliciter. A partu virginis salutifero
anno currente Millesimo quadringentesimo sexages=
imonono.

The present is rather an indifferent, and cropt copy: in blue morocco binding

624. BALTHASAR. EXPOSITIO MISSÆ. *Printed by Boettiger. Leipsic.* 1495. Quarto.

625. IDEM. CANON SACRATISSIMÆ MISSÆ. *Printed apparently by the Same. Without Date.* Quarto.

A part of the first tract is metrical. In the second, the canons of the Mass are printed in a larger type than that of the greater portion of the work. The *first* tract extends to E iiij, in sixes; having the colophon on the recto of the same leaf. It may be only necessary to repeat the last six lines of this colophon; the whole being in 11 lines.

- - - - - - - - - almo ī gymnasio liptzensi ī vnuz collectus et declaratus. Jam iterum atqz iterum Anno domini rr̄. nonogesimoquinto. per Gregorium Vöttiger ibidem impressus. cū quibusdam allegationibꝫ adiunctis finit feliciter. Omnibus summe necessarius.

The *second* tract has the title, like the preceding one, on the recto of the first leaf.

Canon Sacratissime

misse. vna cum exposition eiusdem. vbi inprimis premittitur pulcra contemplatio ante missam habenda de cristi pulcritudine Et quomodo ipsa in sua passione ab eo omnino fuerat ablata Qualiterqz qui libet celebrans debeat esse dispositus. Incipit foeliciter.

It extends to D vj, inclusively, in sixes. The colophon is on the reverse of the last leaf (D vj.) Both these volumes have escaped Leichius, in his *Typog. Lipsiens.* and the former only seems to be noticed by Panzer and Denis. They are bound in one volume, neatly in calf — and are in rather fine preservation.

626. Barberiis (Philippus De.) Opuscula. *Printed by I. P. de Lignamine. Rome.* 1481. Quarto.

This is an interesting little volume, on many accounts. It presents us, in the first place, with a rare specimen of that type of De Lignamine which was used on his rejecting the fount of which a fac-simile is given at page 307 of the preceding volume. This type is called by Audiffredi 'valde elegans;' although it is inferior to the Venetian character, but less clumsy than that of Ulric Han. It is rather similar to what was used by the early Parma and Modena printers.* In the second place, we have here a preface, by De Lignamine, of rather an interesting character; in which he tells us that the work itself is the production of a 'fellow countryman and kinsman.' His account of the contents of the work will be found below.† In the third place, this volume contains some curious embellishments cut in wood; which, considering the place where the work was published, do not afford very striking proofs of the taste of the publisher. Laire 'must have dreamt,' (as Audiffredi justly observes) when he attributed these cuts to the graver, or skill, of Ulric Han.

The preface of De Lignamine commences on the reverse of the first leaf, and concludes on the reverse of the second. The work begins on the recto of the third, by that portion of it which is devoted to '*The Discord between St. Jerom and St. Austin.*' The account of the *Sibyls* begins on the reverse of the 9th leaf; and a wood-cut of the '*Persian Sibyl*' is seen on the recto of the 12th. Wood-cuts of the *Prophets* and *Sibyls*

* De Lignamine seems to speak with complacency and satisfaction of this and of his other typographical productions: 'Sumpsiq; laborem huiuscemodi; & industriam nō illaudabilem apud me: neque apud posteros inutilem: ut mea opera atque ingenio libri elegantes imprimerentur.' Præf.

† 'Decreui caracteribus perpetuis imprimere cæleberrima opuscula; quæ clarissimus artiū et theologie īterpres magr̄ Philippus ex ordīe predicatorum cōterrāeus et affinis meus edidit. In quibus ante omnia tractatus est de discordātia inter Eusebium Hieronimū: et Aureliū Augustinum approbatus Sibyllarum et prophetarum dictis omniumque gentilium: et philosophorū: et veterum poetarum: qui de Christo uaticinati sunt: atque aliqua prædixerunt. Deinde cōmētarii super Symbolum Athanasii: orationem dominicam: et salutationem angelicā: mox explanatio super Te deum laudamus: et Gloria in excelsis deo. Demum Donatus theologus: quo theologice questiones grāmatica arte soluuntur.'

occupy the rectos and reverses of the ensuing 12 leaves. Of the Prophets, we find the whole length representation of *Hoseas* to stand also for that of *Malachi* and of *Plato the Philosopher*. *Jeremiah* and *Zachariah* are also represented by one and the same figure. Among the *Sibyls*, this ridiculous uniformity does not prevail. From these latter, I submit a fac-simile of the 'SIBYLLA EUROPA;' which is, perhaps, the most favorable specimen that could be selected.

The reader may next view the following barbarous figure of 'CHRIST:' surrounded by those symbols which were the usual accompaniments of the representations of this sacred character; and which, modified or enlarged, may be found in a great number of religious tracts, published in the forms of *manuals*, which appear in the earlier annals of our typography. It should seem, from such a representation, that the arts of Design and Engraving were not in the same reputation at Rome,

as they are allowed to have been, at the same period, in Florence, Pisa, and Venice: or the printer had not the taste to select more favourable specimens. A ruder figure could hardly have been executed.

A very coarse cut of the *Adoration* is on the recto of the following leaf. Beneath each cut, whether Prophet or Sibyl, is an approp riate subscription or definition. The last embellishment is that entitled PROBE ROMANE CARMINA. In the whole, 29 figures or cuts. There is little or nothing in the body of the work (it being a mere compilation) deserving of extraction. The contents of it have been detailed in the last note. Beneath a register, on the recto of the 82nd and last leaf, we read this imprint:

> Impssum Ro . An . dñi . MCCCCLXXXI . Se
> dēte Sixto . iiii . Pont . Max . An. eius Vndecimo
> Die prima Mensis Decembris . Fœliciter.

This edition is very much exceeded, both in beauty of typography and of wood-cuts, by an impression published at Rome, '*per Sixtum et Georgium Alemannos*; of which Audiffredi remarks, that 'the Roman press had never put forth any thing more beautiful.' This latter impression is the next article described. See the *Edit. Rom.* p. 244, 353. Audiffredi notices a copy of the present edition UPON VELLUM, with the figures illuminated, in the Vatican Library; and another upon paper, also illuminated, in the library of the late Pope Pius VI. Two other paper copies, not illuminated, are also mentioned by him. The copy under description is in an indifferent state of preservation: in russia binding.

627. BARBERIIS (PHILIPPUS DE.) OPUSCULA. *Without Name of Printer, Place, or Date.* Quarto.

The volume now about to be noticed is no other than the identical edition, so much praised by Audiffredi, as the production of the press of SIXTUS and GEORGIUS, German printers. It will be necessary, however, to make a preliminary observation or two; as this volume has given rise to some little controversy respecting the actual printers of it. Audiffredi observes, that the device at the end of it, (of which I have below given a fac-simile,) will be found in the *Chiromantia* of 1481, and in the *Rotae Decisiones* of 1483, executed by Sixtus and Georgius; and that, in the former work, the same blooming or ornamental capital initial, I, will be found. This latter position seems to be of little consequence; as a similar letter will probably be found in numerous other works; and, to the best of my recollection, in the *Suetonius* of Sweynheym and Pannartz of 1470, (see vol. ii. p. 382,) and in the Appian of Ratdolt, printed in 1477. The adoption of the *device* is of some moment in the consideration of this question.

On the other hand, Laire, in his *Index Libror*, vol. i. p. 468-470, is inclined to believe that, from the appearance of this device, we should attribute the volume to the press of RUSINGER or REUSINGER: and that, in consequence, it was executed at Naples, and not at Rome. His reasons are these. First, the letters which surround this figure, or device—S R D A—are intended for Sixtus Reisinger De Argentia: and secondly, Rusinger printed the *Philocolo of Boccaccio* in 1478, at the end of which this very device appears. In the latter work, also, are

numerous figures after the manner of those of the Sibyls in this edition; 'and who knows (continues Laire,) whether Reisinger (or Russinger as he calls him,) did not engrave these very figures? What is the meaning (adds he,) of the mark or coat-armour device—precisely similar to that subjoined to the small figure which we see at top of the *Persian Sibyl*, in the work under description—unless we consider it as the mark of the engraver or designer, after the manner of the ancient artists?' It must be confessed that there is some force in these inferences. But it is admitted by Laire, that the type of the edition of the *Philocolo* of 1478, is smaller than the present: perhaps similar to that of which a fac-simile is given at page 234 of vol. ii. It is not clear, from Audiffredi, that the works which he mentions, as containing the subjoined device, are executed in the same type with the work under consideration. If so, the device might have been used by *any* printer: and both Audiffredi and Laire may be equally right or wrong. We know, in the annals of our own printing, that Redman constantly used the device of Pynson.* Panzer seems to accord with Laire; and the compiler of the Crevenna Catalogue assents to the conclusion of Audiffredi. *Annal. Typog.* vol. ii. p. 556; *Bibl. Crevenn.* vol. i. p. 127-8. *Edit. Rom.* p. 353-4. Audiffredi also gives a fac-simile of the device, p. 476; which, being cut upon copper, renders the resemblance less accurate.

In regard to this impression, of which more is said in commendation than it appears to merit, we may observe, that the type is large, bold, and handsome, but not equal to that of the Venetian press, for elegance and proportion. There is an appearance of the press of EUCHARIUS SILBER, a Roman printer, about this volume. The ornamental capital initials are clumsy and rude, and deserve no commendation. The border, round the first page of the work, is similar to what was used by Ratdolt, and is sufficiently pleasing; although, in the present copy, it has been much cut away by some careless binder. The reverse of the first leaf contains the contents of the volume, which are the same as in the preceding impression, and are mentioned in the last note. On the recto of the 2nd leaf, the work begins; having 28 lines in a full page. On the reverse of the 5th leaf is the first cut, which represents the *Persian Sibyl:* the arms, as Laire observes, being at the top, in two separate shields. The cuts, representing the Sibyls, are 12 in number; but

* *Typographical Antiquities*, vol. ii. p. VIII. 'RICHARD PYNSON.' Edit. 1810-12.

none of these are comparable, for elegance and expression, with the subjoined representation: the attitude and drapery of which bespeaking no mean knowledge of the art of design.

This figure is the 13th in succession, and is the last embellishment in the volume, excepting the following, representing the *device*; of which so much has been said: and which stands in the order of the register as here introduced.

Registrum huius libelli

primum uacat
Duo luminaria
sancti ſiluestri
propter illud
secum

Sibylla agrippa
sicut potentia
et petrus
regnis

Probæ
Iam pridē
tēpore iam
Iaq; im,pui

Pretereo
de fuga
Ingredere
Interea

Quod ſuperē
qui probare
in diuinis
ſignificantia

nobis profecto
incessabili
aquinas īquit
culpe origīalis

Tūc inexcusa
re ,pbate maxi
nomē quippe
de⁹ immortalita

pationē essent
ctionē impor
lu ad tercium
quoniam
orare

The above is upon the recto of the 66th and last leaf. There are neither numerals, signatures, nor catchwords. With the exception of its shortness, this is a desirable copy; it being clean and sound throughout. In red morocco binding.

628. BARTHOLOMÆUS (ANGLICUS). DE PROPRIETATIBUS RERUM. *Without Name of Printer, Place, or Date.* Folio.

Mention of this edition has been made at p. 71, ante, as being bound with an impression of the *Etymologies of St. Isidore*, executed in the same type. It has been also observed, in the same place, that the ms. note to this copy, which assigns the work to the press of Caxton, is erroneous; and the suggestion of its having been printed by Koelhoff seems equally without foundation. In the recent edition of our *Typographical Antiquities*, vol. i. p. xcii, and vol. ii. p. 318-320, this subject has been fully entered upon, and a list given of the various foreign editions of this once popular work. We may therefore be brief in the present place; observing that this edition is executed, apparently, by Ulric Zel, or by some other early Cologne printer, and that it seems to have escaped Panzer. It may be called a magnificent volume. On the recto of the first leaf, at top of the first column, we read this prefix:

Incipit prohemiū de proprietatibus rerū fratris bartholomei anglici de ordine fratrū minorum.

At the bottom of the first column, on the recto of the last leaf but four, is this subscription:

Explicit tractat⁹ de ppētatibꝫ re4 edit⁹ a frē bartolomeo āglico ordīs frat4 mino4 .: :

A list of the authors quoted, ensues. The reverse is blank. A table (in 4 leaves) of the titles of the chapters of the several books closes the volume. At the end of it:

Expliciunt tituli librorū et capitulorum bertholomei anglici de pprietatibus rerū

In the whole, 238 leaves: a full page containing 55 lines. This is a large and splendid copy; in russia binding.

629. BELIAL; SEU CONSOLATIO PECCATORUM: IACOBI DE THERAMO. *Germanicè. Printed by Albert Pfister. Bamberg. Without Date.* Folio.

This is, in all probability, the FIRST IMPRESSION of the work under description, in any language; and was wholly unknown to Maugerard, Sprenger, Heinecken, Camus, Panzer,* and Lichtenberg. Consult the *Initia Typographica* of the latter, p. 46-52. The present copy, therefore, may be unique. On the recto of the first leaf, without prefix, we read as follows:

Nv dem namē der heilegē vnd vngeteiltē driualtikeit vnd unser frauen der ewigē meidt. Ich gedacht han
&c. &c. &c.

This first, † and every full page, contains 28 lines. The whole presents a solid body of press-work, with scarcely any spaces between the lines, and exhibits precisely the same typographical character of which a fac-simile is given at page 9 of vol. i. On the reverse of the 93rd and last leaf,‡ even with the 11th and last line of the text, the name of the printer thus manifestly appears:

Albreht pfister zu. Bamberg

The volume is entirely without decorations, signatures, numerals, or catchwords; and may be considered by the Noble Owner of it as an acquisition of no mean importance in the early annals of the Press. It is bound in old foreign red morocco.

* See his *Annal. Typog.* vol. v. p. 258-9. Panzer mentions only one Dutch, and Six French, versions of the work in the XVth century.

† At the top of the first page is this ancient MS. memorandum;

Hunc librum dono accepit a vidua quadam Lerola 1612. *Fr. Ioannes Georgius P— Carmelita. tunc temporis parochius in R* * * *—orabo pro illa.*

‡ Two more leaves are marked in this copy, namely, 95—and the first leaf is numbered 3—so that probably, in its legitimate state, it should have 2 preceding leaves.

630. BELIAL; SEU CONSOLATIO PECCATORUM, IACOBI DE THERAMO. Latinè. *Printed by Schussler. Augsbourg.* 1472. Folio.

Braun and Panzer consider this to be either the *first*, or the second, edition of the work in its original *Latin language*. It is more probably the first than the second; as Seemiller seems to conclude. The foregoing impression being 'a sealed book' to my own understanding, I am the more anxious to make the reader somewhat acquainted with the extraordinary contents of the work itself — as they are to be gathered from the present very rare and elegant edition of it. Meanwhile, he is referred to a compendious and correct account of it in the *Incunab. Typog. fasc.* i. p. 40, and the *Notit. Hist. Lit.* pt. i. p. 148.

The moral, or object in view, seems to be, as Seemiller intimates, the inculcating of a system of law, or a knowledge of the rules of evidence, &c. for those destined to the legal profession. The machinery employed for the elucidation of the moral, or the conveyance of legal instruction, is sufficiently novel and daring. BELIAL represents LUCIFER, and MOSES our SAVIOUR. These collocutors are brought before SOLOMON and others, who sit as judges in the cause; but the Chief Justice seems to be Solomon himself. The subject propounded is the REDEMPTION OF MAN. On the recto of the first leaf is the title, thus:

Reuerendi patris domini Jacobi de Theramo Compediū pbreue Consolatio peccatorum nuncupatum; Et apud nonnullos Belial vocitatum . ad papā Urbanū sextum conscriptum; Incipit feliter.*

On the reverse of the fourth leaf, we read the investiture of Solomon as the judge:

> (S)Alomon rex hierusalem iudex delegatus a sede diuina datus in causa vertente inter Belial procuratorem infernalē ex vna parte et hiesum ex alia. azaeli velocissimo cursori salutē. Mandatum diuinum. seu literas diuinas nos recepisse nou eris in hac forma, Alpha et o. Salamōi vt supra informa etc.

* Sic.

We proceed with a literal translation of a few of the subsequent passages. 'Jesus, finding himself cited to appear [before Solomon and the other judges], as he could not attend in person, (being called to the more important office of infusing the Holy Spirit into the Apostles, sent by him to preach the word of God through every land) appointed Moses as a legitimate procurator, (or his proxy,) under the public Chirograph, to defend his cause.' *Fol.* v. *rect.* Moses is then formally cited, and the judges are ordered to meet at the usual and appointed hour. Jesus, relying upon his proxy, does not appear to answer to the citation; and Moses himself, mistaking the day, also disappears. Belial, being present, cries aloud, 'O most wise Solomon! where is justice? Do I not seek what is just?' Solomon allows the reasonableness of this plea, but adds, that 'the cause will not be injured by waiting till the morrow.' On the morrow (March 31st) at the accustomed hour, Moses appears; alleging that he had been 'led into error' by mistaking the present, for the last day, as that wherein he was summoned to appear. A very curious parley ensues.

At one time Belial is overpowered and abashed.* At another time he prostrates himself before Solomon,† and tells him in 'glosing words' (if we may borrow Milton's expression‡) that 'the radiance of his wisdom shines throughout the whole world.' On the appearance of some unexpected witnesses, the following dialogue between Belial and Moses ensues; which proves the former to be rather an adept in the law of evidence. 'Domine iudex debent ne isti testes recipi, Respondens moyses ait, quare non, Ait Belial nonne causa ipsorum agitur. ipsi sunt de spolijs et nemo testis in causa sua vt iiij. q. iij. Item nullus. Ait moyses salua reuerentia.' &c. *Fol.* 10. *rect.* After a great deal of warm discussion, the cause and the judgment are referred to the Supreme Being, and Lucifer is summoned to attend. The following passage, from the mouth of the Almighty, and descriptive of the former glory of Lucifer, has beauties of no ordinary kind:

* *Fol.* 7. *rev.* † *Fol.* 8. *rect.*

‡ Could Milton have borrowed any part of his exquisite delineation of Belial from this strange performance? He was a great reader of ancient lore. Are we not here instantly reminded of *his* Belial?

> A fairer person lost not Heaven; he seem'd
> For dignity composed, and high exploit:
> But all was false and hollow; though his tongue
> Dropt manna, &c.
>
> *Todd's Milton; edit.* 1809. vol. ii. p. 381.

e T primo aduocabit demonium cum omnibus angelis eius et ipse demon comparebit coram eum tremulentus aspiciens dei terribilitatem et dicit ipse deus et judex ei. Tu signaculum similitudinis plenus sapientia perfectus decore in delitijs paradisi fuisti. Omnis lapis preciosus operamentum tuum sardus topacius et iaspis crisolitus et onix barillus saphirus carbunculus et smaragdus aurum quod opus decoris tui et foramina tua in die qua conditus es parata sunt. Tu cherub extentus et protegens et posui te in monte sancto dei in medio lapidum ignitorum ambulasti perfectus in omnibus vijs tuis a die conditionis tue donec inventa est iniquitas in te,' &c.

- - - - - - - - - - - - - - - - - - - -

e T ipse lucifer inclinans se in terris humiliter erat locutus O iustissime iudex si et me vestra clementia dignetur audire manifeste ostendam me contra vestram diuinitatem in nichilo peccasse quam cognosco' &c. *Fol.* lxxxiiij *rect.*

After admitting the bounty and goodness of Heaven, Lucifer seems to intimate that MICHAEL instigated him to the commission of evil. The reply of the Archangel commences thus:

e T illico surgens michael archangelus & eidem lucifero dulcibus verbis ait. o lucifer quare si bonus es ut tu asseris cur in me infamas peccatum superbie tue. Nonne in hoc cognoscitur malicia tua Nonne dixisti in decore tuo in conspectu totius monarchie celestis. Ego sum deus et in cathedra dei sedi ut ezechielus xxviiij. Post hoc superbe dicens aisti ponam sedem meam in lateribus aquilonis et ero sil'is altissimo ut ysa. xiiij.' &c. *Fol.* lxxxiiij *rev.*

The cause being likely to turn against Lucifer, the latter sends some of his Angels to the VIRGIN, to beg of her to intercede for him. The Virgin replies: 'Most willingly: I will pray for him and for other sinners also. Then putting on her virgin robes, the Queen of Heaven and the Mistress of Angels, surrounded by a multitude of chanting angels, took her journey in the air, and came into the presence of her son.' Jesus, on her approach being announced, rises from his seat, and places her at his right upon the throne of Heaven. *Fol.* xcvij *rev.* The pleadings which ensue, between Justice, Mercy, Lucifer, and Death, before the Son, are not a little singular: but sentence of condemnation passes against Lucifer and Death. ' Et tunc dyabolus et mors et infernus et omnes qui scripti non sunt inuenti in libro vite missi sunt in stagnum ignis. vbi bestie et pseudo prophete cruciabuntur in secula seculorum. Amen.' *Fol.* c. *recto.*

The reader will be surprised to hear that ARISTOTLE then commends 'the great and wonderful things recited, which had been entirely hid from his own eyes, his ears, and other corporeal senses.' The judgment is then registered: 'IN NOMINE DOMINI AMEN. Nos octauianus ysaias. aristoteles. et hieremias. arbitri arbitratores etc. prout informa compromissi continetur Ideo visis auditis intellectis examinatis atque discussis partium predictorum iuribus et rogationibus [rōib9] atque probationibus.' &c. &c.

We have now reached nearly the end of our bibliographical journey; but, as may be readily conceived, have taken rather a superficial view of the plan and execution of this extraordinary volume. It is presumed, however, that the foregoing is more satisfactory than any previous account, and that any attempt at analysis is preferable to an entire suppression of the nature of the work. About 20 more pages follow the extract last given; and these are filled chiefly by an account of the growth, schisms, and persecutions of the Christian Church. On the reverse of the last leaf we read what is deserving of a detached extract:

d Atum auerse prope neapolim die penultima mensis octobris sexta inditione, Anno dñi Mcccclxxxij. pontificatus sanctissimi in xp̄o p̄ris et dñi nr̄i dñi Urbani pape vj. pōtificat9 ei9 año v. Etatis mee año xxxiij. que etas in hoīe sp peccatrix habetur et pct̄o4 plena &c. - - - - - - - Et ideo opusculū istud inter eosdem nominetur pecc̄ato4 consolatio &c.

This passage contains, in the whole, 17 lines. Beneath it we read the colophon, thus:

Explicit lib' belial nūcupat9 al's pct̄o4 ɔsolatio Per Joh'. Schu'slē ciuē Aug'. impssus. Año dñi M°cccclxxij. Julij vero Nonas vj.

It remains only to add, that this edition is considered to be the *last book* to which the name of Schusler appears as the printer of it. Whether he afterwards sold his types to Melchior Stamham, and retired from business, or whether he died, is left in uncertainty by Zapf and other bibliographers. *Annal. Typog. August.* p. xx-xxi. The present is a large and sound copy; in russia binding.

632. BEMBUS (PETRUS). DE ÆTNA. *Printed by Aldus. Venice.* 1495. Quarto.

EDITIO PRINCEPS. This is probably the most beautiful specimen extant of the Roman type of Aldus. The paper, press-work, ink, mode of setting up the page — all, on repeated examination, is elegant and interesting. Nor is the rarity of the book much inferior to its beauty. Renouard confesses his ignorance of any copy of it upon vellum, but it is by no means unlikely that more than one such copy is in existence. What is somewhat remarkable, neither De Bure nor Brunet notice this edition; although copies of it were in the Crevenna and Pinelli Collections. Fournier, in his *Dict. Portatif de Bibliogr.* 1809, p. 59, has mentioned it; and adds, (without specifying any authority,) 'On en a tiré des exemplaires sur vélin.'

The work itself is the composition of Petrus Bembus; otherwise, the celebrated CARDINAL BEMBO. It is addressed or dedicated to Angelo Chabrieli, who, with the author, had a short time before made a tour into Sicily, and were attracted by the eruptions of Mount Ætna. Chabrieli was then probably a young man as well as the author; the latter of whom, at the time of the impression appearing, could not be much above 25 years old. They each seem to have been anxious to know the causes and consequences of these volcanic eruptions; and, under this impression, the present work was probably planned and executed; since the instruction conveyed comes from the mouth of BERNARDUS BEMBUS, the father of Peter. On the recto of the first leaf, signature A, the text commences thus:

PETRI BEMBI DE AETNA AD
ANGELVM CHABRIELEM
LIBER.

Factum a nobis pueris est, et quidem sedulo Angele; quod meminisse te certo scio; ut fructus studiorum nostrorum, quos ferebat illa ætas nō tam maturos, q̃ uberes, semper tibi aliquos promeremus:
&c. &c. &c.

The entire work is in the form of a dialogue, between the father and son, Bernard and Peter Bembus. The latter finds the former sitting in the shade of some poplar trees, by the side of a river; and after expressing his fears that the air might be too cool, he intreats him—as a fit subject of discussion in such a place—to discourse upon the eruptions of Mount Ætna. A part of this opening dialogue is too pleasing to be withheld:

> Igitur; cum illum multa in umbra sedentem comperissem; ita initium interpellandi eum feci. PETRVS BEMBVS FILIVS. Diu quidem pater hic sedes: & certe ripa hæc uirens; quam populi tuae istae densissimae inumbrant; & fluuius alit; ali quanto frigidior est fortasse, q̃ sit satis. BERNARDVS BEMBVS PATER. Ego uero fili nuspiam esse libentius soleo; q̃ in hac cum ripae, tum arborum, tum etiam fluminis amoenitate: neq; est, quod uereare, nequid nobis frigus hoc noceat, praesertim in tanto aestatis ardore: Sed &c. &c. &c. *Sign.* A ii, *rev.*

The discourse of the father, upon the above subject, may be said to occupy about 26 pages. The conclusion to the whole is thus:

> Sed quoniam iam aduesperascit, procedamus in atrium: nugae autem pastorales istae tuae sub umbris sunt potius, et inter arbores; q̃ intra penates recensendae. Quae cum dixisset, et iam in atrium peruenissemus, ego finem loquendi feci: ille cogitabundus in bibliothecam perrexit.

IMPRESSVM VENETIIS IN
AEDIBVS ALDI RO
MANI MENSE FE
BRVARIO AN
NO . M .
. VD .

The signatures A, B, and C, are in eights; but D has only six leaves; upon the reverse of the last of which is the above colophon. A full page contains 22 lines. The present is a beautiful copy of this desirable little volume, and is bound in green morocco.

633. Bergomensis (Petrus). Index in Thomam Aquinam. *Printed by Balthasar Azoguidi. Bologna.* 1473. Folio.

Panzer appears to have been almost entirely indebted to Mittarelli for his description of this curious and elaborate performance. 'Azoguidi (says Mittarelli) about two years before had introduced, or rather promoted,* the art of printing in his own country. The edition before us is neat, and exhibits an elegant typographical character, but it is deformed by the most extravagant [intemperantissimas] abbreviations which occur in almost every word.' *Appdx. Bibl. Cod. Monast. St. Mich.* col. 349. He continues: 'The author of the table, in the last part of the prefix, thus observes: "Quinto sciendum est, quod in ista tabula non serventur regule orthographie in aspirationibus, ac diphthongis et hujus modi; sed omnia scribuntur secundum communem usum, ut quelibet conclusio facilius inueniatur. Nec aliquid queratur in literis k. vel y nisi ymnus et moyses." *Ibid.* On the recto of the first leaf† is this prefix:

Religiosissimi uiri frīs Petri de bergomo ōdinis p̄dicatoꝝ sacre theologie ꝓfessoris eximii sup omīa opa diuini doctoris Thome aquinatis tabula feliciť īcipit.

* He was the *first* printer at Bologna: see his Ovid, as described in vol. ii.191.

† The *text* is preceded by 2 leaves, containing an epistle from Rabanus, Bishop of Toulouse, and another epistle from the University of Paris.

A full page has 42 (long) lines. The arabic numerals are very abundant. The type is small, and not very elegant; being similar to that of Regerius and Bertochus in the Manilius of 1474, and to the smallest Roman types of Ulric Han and Hailbrun. It is therefore very dissimilar to the type used by the same printer in the Ovid of 1471: see the fac-simile of this latter at p. 192 of vol. ii. The press-work must have been exceedingly difficult, owing to the quantity and variety of matter which is crowded into one page. There are neither signatures, numerals, nor catchwords. On the reverse of fol. 265, and last, beneath the 9th line of text, we read the following colophon:

Anno dñi . Mcccclxxiii . die ūdecimo martii ex officina Baldaseris azoguidi Ciuis bononiensis . Bononie .

Laire has a superficial notice of this edition, in his *Index Libror.* vol. i. p. 318; but neither Maittaire, Mittarelli, Laire, nor Panzer, make mention of any copy of it UPON VELLUM, as is the PRESENT COPY. The vellum is delicate, but in general badly coloured. This rare and precious volume is bound in russia.

634. BESSARION. CONTRA CALUMNIATORES PLATONIS. *Printed by Sweynheym and Pannartz. Rome. Without Date.* Folio.

This is among the best specimens of the press of the above early Roman printers. The page is elegant in proportion, the margin is ample, and the Greek characters are executed with rather unusual neatness. We may be brief, however, in our account. The first 14 leaves are occupied by a table. On the recto of the 15th leaf the work begins, without prefix, thus:

[I]Ncidit nup in manus nostras liber qdam: &c.

On the reverse of fol. 230, and last, we read the metrical colophon of 8 verses, as at page 157 ante. It appears from the authorities cited in Panzer, vol. ii. p. 411, that this edition was executed in 1469—and it stands in this order in the celebrated epistle of these printers prefixed to their edition of De Lyra's Commentary upon the Bible: see vol. i. p. 160-1. The present copy, is not free from ms. memoranda and the ravages of a worm. It is bound in russia.

635. BLONDUS FLAVIUS. ITALIA ILLUSTRATA. *Printed by I. P. de Lignamine. Rome.* 1474. Folio.

EDITIO PRINCEPS. A table of 16 leaves precedes the text: a register being on the reverse of the 16th. Then a blank leaf: Next, an epistle of the printer (who tells us that he was born in Sicily:—'siciliam unde ego sum ortus') to Pope Sixtus IV. On the recto of the ensuing leaf we read this prefix to the preface of the author:

BLONDII FLAVII FORLIVIENSIS: IN ITALIAM ILLVSTRATAM PREFATIO INCIPIT FOELICITER.

The first book begins on the reverse of this leaf. A full page has 34 lines. On the recto of fol. 172 and last, is the colophon, thus:

> Rome ī domo Nobilis uiri ıohannis Philippi de ʟignamine. Messanēn. S. D. N. familiaris. hic liber impressus est. Anno domini MCCCCLXXIIII. Die uero lune quinta. Mensis Decembris. Pont. Sixti IIII. Anno Quarto.

There are some particularities relating to this impression which are worth mentioning. Audiffredi notices the existence of a copy, UPON VELLUM, which contained, instead of the epistle of *Lignamen*, that of *Gasper Blondus*, the son and editor of Flavius Blondus. In other respects, the impressions seem precisely similar. The same bibliographer observes that the 'ROMA INSTAURATA,' which Laire (*Hist. Typog. Rom.* p. 210) had supposed to have been executed by De Lignamine, is evidently the work of a different artist. Consult the *Edit. Rom.* p. 163-4; and particularly Panzer, vol. ii. p. 447-8. The present edition is rather indifferently printed. A sound copy; in russia binding.

636. BLONDUS FLAVIUS. ROMA TRIUMPHANS. *Without Name of Printer, Place, or Date.* Folio.

Morelli justly praises the elegance of this impression. The fine and perfect copy of it, in the *Bibl. Pinell.* vol. iii. p. 55, n°. 5935, is the one under description. Panzer, with equal justice, notices the similarity of the type to that of the second edition of the COMEDIA of DANTE, executed by Geogius and Paulus, at Mantua, without date. The same type is seen in a great number of early printed books; and was used both at Treviso and Brescia, very shortly after the year 1470. The fac-simile, at page 473, vol. ii. shews the exact character of it. I am not prepared to speak very positively — but it seems most probable that this edition is chronologically anterior to the ITALIA ILLUSTRATA printed by I. P. de Lignamine, and described in the preceding article. The epistolary address at least was composed earlier.

On the recto of the first leaf begins the address to Pope Pius II. On the reverse is the proheme, with the title in 2 lines, in capital letters. On the reverse of the second leaf is this prefix to the first book:

BLONDI FLAVII FORLIVIENSIS TRIVMPHAN TIS ROME LIBER PRIMVS INCIPIT.

A full page has 41 lines. There are neither signatures, numerals, nor catchwords. On the recto of fol. 180 and last, are 21 lines. The last of these lines is thus printed:

potestatem ·:· ·:· FINIS ·:·

The reverse is blank. The elegance of the binding of this volume (in olive-colour morocco) is equal to the interior beauty of it. Few books present a more tasteful aspect. It is however slightly wormed.

637. Boccaccio. Genealogia Deorum. *Printed by Vindelin de Spira. Venice.* 1472. Folio.

Editio Princeps. The first 10 leaves are occupied by a table. On the recto of the 11th we read this prefix:

> Genealogię deorū gentiium* Ioannis Bocacii de cer taldo ad Vgonem inclytum Hierusalem & Cypri regem. eiusdem libri prohoemium.

On the recto of the 3rd leaf, from hence, is this first title to the section:

> Qui primus apud gentiles deus habitus sit.

On the recto of fol. 256, from the beginning of the volume:

> Genealogię deorum gentilium secūdum Ioannē boccaciū de certaldo: ad illustrē principē Vgonem hierusalē & cypri regem liber quītusdecimus & ultimus explicit. Deo laus.

On the reverse commences a copious alphabetical index; which, from the prefix, we find was compiled by Dominius de Aretio, 'a doctor and professor of grammar and rhetoric,' at the request of Colutius Pierus, 'Cancellarius Florentinus.' This index comprehends the next 36 leaves. On the reverse of the last leaf are two sets of verses: one, from Dominicus Silvester de Florentia, upon the work: the other, from Zovenzonius to D. J. Zeno, the usual poetical encomiast of the printer. The latter and material part of the eulogy of Zovenzonius is as follows:

> Hęc Vindellinus signis qui impressit ahenis
> Se tibi cōmendat familiamq; suam.
>
> Venetiis impressum anno salutis. M.CCCC.LXXII.
> Nicolao Throno Duce foelicissimo Impe.

This edition has been well described by the more popular bibliographers; but the circumstance of two copies of it, of the same date, 'not a little differing in the text'—as noticed by Fossi, *Bibl. Maglia-*

* Sic.

bech. vol. i. col. 377—is rather extraordinary. De Bure has been more copious and exact than usual. The reader may consult the various authorities referred to by Panzer, vol. iii. p. 85-6: but none, with the exception of De Bure, Clement, and Fossi, are particularly worth examining. The present is a fair sound copy, in russia.

638. BOCCACCIO. DE MONTIBUS, SYLVIS, &c. *(Printed by Vindelin de Spira.) Venice.* 1473. Folio.

EDITIO PRINCEPS. Maittaire, Clement, Morelli, Laire, the author of the Crevenna Catalogue, and others, wish to have it inferred that this production should be bound with the preceding; but I see no reason for such a choice. The body of the text does not exactly correspond; and the work is the production of a subsequent year. On the recto of the first leaf, at top,

> Ioannis Boccacii de Certaldo: de montibus: syluis: fontibus: lacubus: fluminibus: stagnis: seu paludib9: de nomībus maris: liber īcipit feliciter.

There are running titles throughout; and each treatise is succeeded by an index. On the the 75th and last leaf, we read the colophon, thus:

> Io. Boccatii uiri clarissimi de montibus: siluis: fontibus: lacubus: stagnis seu paludibus: et de diuersis Nomībus Maris opus diligentissime īpressum finit. Venetiis. Idus Iaⁿ. cccc. lxxiij.

The reader will observe that the millenary number is omitted by mistake; and that although no name of printer be inserted, there can be no doubt of the impression having been executed by V. de Spira. De Bure, vol. iv. p. 7, is sufficiently exact; but Engel is superficial and obscure to a degree. *Bibl. Selectiss.* p. 24. His reference to the article 'Abano' seems unintelligible. Panzer has erred in referring to vol. vii. p. 334 of Clement—instead of to vol. iv. p. 335, note (72.) See his *Annal. Typog.* vol. iii. p. 94. The present copy is unluckily imperfect in the treatise of 'marshes.' In russia binding.

639. BONAVENTURA. MEDITATIONES VITÆ CHRISTI.
Printed by Gunther Zainer. Augsbourg. 1468.
Folio.

EDITIO PRINCEPS. This is not only the earliest printed of the numberless publications of Bonaventure, in the XVth century, but it is the FIRST PRODUCTION OF THE AUGSBOURG PRESS, WITH A DATE, and of GUNTHER, or GINTHER ZAINER, the printer. The possession of such a volume is therefore indispensable to the collector of rare books.—'Editio, (says Braun,) merito rarissimis adnumeratur, cum Bibliographorum principes eam ignorarunt.' *Notit. Hist. Litt.* pt. i. p. 124. Braun has been so copious and particular, that we may only subjoin the following description.

A table of contents occupies the first leaf. A prologue ensues. This, and every full page, contains 35 lines. There are titles to the several sections, but no spaces. On the reverse of the 71st and last leaf, we read the colophon, in two lines, thus:

Impreſsum eſt hoc p̄ſens opuſculū ī auguſta p me Gintherum dictū zeyner de reutlingen. iiii.° ydas marcij. Anno lx.° octauo.

We have here again the omission of both the millenary and centenary numbers; but the date of 1468 is unquestionable. The bibliographer will do well to consult Zapf's *Annal. Typog. August.* p. xv. Such was the popularity of this performance, that not fewer than thirteen editions of an *Italian translation* of it were printed in the XVth century: see Panzer, vol. v. p. 145. The present is a large sound copy: in russia binding.

640. Bonaventura. Speculum Virginis Mariae. *Printed by Sorg. Augsbourg.* 1476. Folio.

Editio Princeps. Seemiller and Braun are rather brief. The former tells us that the nature of the work may be gathered from the colophon; and the latter refers us to Casimir Oudin, concerning the legitimacy of the text—whether it be from the pen of Bonaventure. *Incunab. Typog. fasc.* i. p. 88. *Notit. Hist. Lit.* pt. i. p. 183-4. Panzer justly censures Maittaire and De Murr for attributing this impression to the Strasbourg press, on the authority of Saubert's History of the Nuremberg Library: see the *Annal. Typog.* vol. i. p. 107, n°. 34. We may be brief but particular.

On the recto of the first leaf is this prefix:

Incipit Speculum beate Marie virginis/ compilatum ab humili fratre Bonauentura.

The preceding bibliographers notice the ornamented capital initials; which are, indeed, common with Sorg. The register is sufficiently irregular. On the reverse of the 48th and last leaf, we read this colophon:

Deuotissimi ac prestantissimi doctoris fratris Bonauē-ture, tractatus super gaudiosa ambasieta/ per archangelū Gabrielē, ad excellentissimam atq; gloriosissimā virginem Mariā annunciata Speculum marie uocitatus/ explicit feliciter. Non quidem cyprographatus, sed p fide dignum virū Anthonium Sorg conciuem Augustensem ꝯdiligenter impressus. Anno salutifere incarnationis xpi. M.CCCC.lxxvi. pridie Kalendis marcijs.

The present may be called a beautiful copy; and is bound in russia leather.

641. BONAVENTURA. CENTILOQUIUM. *Printed at Zwoll. Without Date.* Quarto.

On the recto of the first leaf is the following prefix:

Incipit libellus quidā editus a domino bona, uentura seraphico doctore sacrosancte rōne ecclesie Cardinali dignissimo qui ab eodem Centiloquiū siue Centilogium intitulatur. opus licet paruum tamen pfructuosum:

On the recto of fol. 113 and last, is this colophon:

Explicit dñi Bonaventure centiloquium opus pntile* zwollis impressum. deo grās

Panzer, vol. iii. p. 566, on the authority of Laire, arranges this book among the works published at Zwoll in the year 1479. Laire says it is printed in precisely the same characters as are the Sermons of Bonaventure, at the same place, with this year subjoined; and adds, that 'Maittaire and Denis were ignorant of the impression.' *Index Libror.* vol. ii. p. 3. There are no signatures or catchwords; but a full page has 27 lines.† The type is sufficiently barbarous. This is a neat copy, elegantly bound in calf.

642. BONAVENTURA. DE MODO SE PREPARANDI AD CELEBRANDUM MISSAM. *Without Name of Printer, Place, or Date.* Quarto.

This edition, of comparatively recent date, requires but a brief description. The prefix, at top of the recto of the first leaf, is thus:

Tractatus breuis domini bonaduēture de modo se preparandi ad celebrandū missam.

In the whole, 8 leaves; on signature a. The device of the printer, (the

* Sic.

† Panzer says, erroneously, 37 lines.

galley) incorporating the arms of France, with the surrounding inscription — 'Vng Dieu, Vng Roi, Vng Loy, Vng Foy'—is on the reverse of the last leaf. A very fair copy; in dark calf binding.

643. BONAVENTURA. BREVILOQUIUM. *Without Name of Printer, Place, or Date.* Quarto.

On the recto of the first leaf, at top:

Breuíloquiū sancti bonauenture de= ordine minorum.

The signatures run from A to P, inclusively, in sixes. On the reverse of P vj,

Finit Breuiloquium sancti Bonauenture doctoris seraphici et ordinis minorum.

I apprehend this edition to have been printed at Leipsic, by Boettiger. It is very different from that which Denis, (p. 519, n°. 4444,) so briefly notices as having been executed at Nuremberg; and there is no other which, in Panzer's list, I find likely to assimilate with it. A full page has 33 lines. The type is a sort of Secretary Gothic. This may be called a very fair sound copy; in dark calf binding.

644. BONIFACIUS VIII; PAPA. LIBER SEXTUS DECRETALIUM. *Printed by Fust and Schoiffer. Mentz.* 1465. Folio.

EDITIO PRINCEPS. We are about to describe a very sumptuous and rare work; which, with the OFFICES OF CICERO of 1465, are the only volumes that were published at the Mentz press during the same year. If there be not *two distinct* and *entire* impressions of this work, there are at least two *varying* impressions; both of which are necessary to be procured, and will be found described as being in the SPENCER LIBRARY.

On the recto of the first leaf, surrounded by commentary, the work begins thus: the first two lines being printed in red:

Incipit liber sextus decreta-
liū dñi bonifacij pape. viij.
Onifacius episcopus seruus
seruoꝝ dei. dilc is filijs docto-
ribus et scolaribꝫ vniuersis
&c. &c. &c.

The commentary is printed in the smallest, and the text in the largest, type used by Fust and Schoeffer. On the rect of fol. 137 and last, we read this colophon:

Presens huius sexti decretaliū preclarū opus. Alma in vrbe magūtina. inclite nacōnis germanice. quā dei clementia tam alti ingenij lumine. donoqꝫ gratuito. ceteris terraꝝ nacōnibꝫ. p̄ferre. illustrareq; dignatus ē. Nō atramēto. plumali canna neqꝫ aerea. sed artificōsa quadā adinuentione imprimendi seu caracterizandi. sic effigiatū. et ad eusebiā dei. industrie est ꝑsummatū per Johannē fust ciuē. et Petrū schoiffer de gernsꝫhem. Anno dūi. M.cccc.lxv. Die vero xvij. mensis decemb'.

Of this impression, it would appear that copies UPON VELLUM were in the Nuremberg and Freyburg libraries; according to Wolf and Würdtwein: *Monument. Typog.* vol. i. p 941, note: *Bibl. Mogunt.* p. 86. Marchand notices the Freyburg copy: *Hist. de l'Imprimerie,* p. 41. Maittaire and Meerman are comparatively brief: *Annal. Typog.* vol. i. p. 273; *Orig. Typog.* pt. ii. p. 95. Lichtenberger tells us that the words—from 'Alma in urbe' to 'dignatus est'—here first, and here only, appear in the colophon of Fust; and that, in both these impressions, and ever afterwards, the title of 'clericus' is omitted as a qualification to Schoiffer: *Initia Typographica,* p. 41. The present magnificent copy is also UPON VELLUM; and finely bound in red morocco.

645. BONIFACIUS VIII; PAPA. LIBER SEXTUS DECRETALIUM. *Printed by Fust and Schoiffer.* *Mentz.* 1465. Folio.

EDITIO SECUNDA. The reader will, by the ensuing brief but exact description, readily understand the differences between the preceding and present impression. In this edition, there are 4 preliminary leaves, upon genealogical subjects, by 'Iohannes de Deo Hyspanus;' a space being left for the introduction of the genealogical tree, by the rubricator. The 5th leaf is blank. On the recto of the 6th leaf the text and commentary begin as before; except that the first two lines, by way of title, and which are *printed in red* in the previous edition, are here *omitted.* A more marked distinction will be found in the respective colophons. That in the volume under description is thus:

Presens huius sexti decretaliū preclarum opus. non atramento. plumali canna neqz aerea. ſz artificiosa quadam adinuentione imprimendi seu caracterizandi sic effigiatū. et ad eusebiā dei. industrie est ꝯsummatū per Johannē fust ciuem moguntinū et Petrū schoiffer de gernsheym.* Anno domini. M.cccc.sexagesimoquīto. Die vero decimaseptima mensis decembris.

Schwarz, who has noticed both impressions, mentions a VELLUM copy of the present one, in the Nuremberg library; but it is difficult to say whether Lichtenberger, in addition to this vellum copy, would lead us to conclude that there are other similar ones, of both impressions, at Mentz. His reference to Zapf's *Buchdruckergesch. von Mainz,* p. 31, seems, on consultation of the latter work, to be inapplicable. Consult the *Document. de Orig. Typog.* pt. ii. p. 16-17; and *Initia Typographica,* p. 40. The present fine copy, upon paper, is in blue morocco binding.

* Sic.

646. Bonifacius VIII; Papa. Liber Sextus Decretalium. *Printed by Ienson. Venice.* 1476. Folio.

Although three editions of this work were printed in the above year—(the other two at Mentz and Basil) and although this impression be only a reprint of the earlier ones from the Mentz press—yet, in point of beauty, and probably of rarity, neither of them can vie with the volume before us. In typographical splendor, and curious workmanship, it is deserving of high praise. Panzer refers only to Denis and Gras: and Sardini, (*Storia Critica di N. Ienson, lib.* iii. p. 43-4,) although sufficiently particular in his bibliographical description, was ignorant of any copy UPON VELLUM—the singular distinction of the ONE UNDER DESCRIPTION. Where the vellum is unsoiled, it is impossible for the most experienced typographical antiquary to behold a more beautiful and interesting specimen of the art. But this copy has another claim to the admiration of the curious. After the first three leaves, treating of genealogical subjects, as before, we observe—on the recto of the 4th leaf, and at the commencement of the text of the work—one of the most brilliant ILLUMINATIONS that is to be seen. The subjoined facsimile represents only the graceful *outline* of the original:

The pontiff is clothed in scarlet: the cardinals are in purple: the kneeling priest is in black; and the kneeling figure, at the extremity, in blue and purple. An ultramarine blue sky forms the back ground; and the colouring of the whole is as vivid as if just executed. The square part beneath is filled by the prefix, thus:—the first line being in red:

Incipit sextus liber decretaliū.
ONIFACIUS Episcopuū

At the bottom of this first page of the work, which contains only the two preceding lines of text, and beneath the copious commentary by which it is surrounded, is another elegant illumination; of which also the reader is here presented with a wood-cut fac-simile of the outline:

In the original, both St. George and the Dragon are painted black. The work concludes on the recto of s xi, with this colophon:

Liber sextus decretalium una cum apparatu domini Joannis andree p singularem iuris utriusq; doctorem dominum Alexandrum neuum in patauino gymnasio iuris canonici lecturam ordinariam obtinentem diligentisime emendatus feliciter explicit: Venetijs īpressus opera atqz impensa Nicolai Jenson Gallici. M.cccc.lxxvi.

The register is on the recto of the following and last leaf. The signatures run thus: a (not marked) 9; e, f, and n, each 6; r, 10; s, 12: the remainder, 8 leaves. In blue morocco binding.

647. BONIFACIUS VIII; PAPA. LIBER SEXTUS DECRETALIUM. *Printed by Michael Wenszlers. Basil.* 1477. Folio.

'The editions of this work, (says Freytag,) were superintended by three Cardinals; namely, Guilielmus de Mandagoto, Berengarius Fredellus, or Stredelius, and Richardus de Senis; but this edition, executed in beautiful Gothic types, may justly obtain a place among the rarer books.' Freytag had probably never seen either of the preceding impressions, of which this is a mere copy; and which greatly exceed the present both in beauty and rarity. See the *Adpar. Liter.* vol. i. p. 433-5; which is well worth consulting in respect to the several editors. On the recto of the first leaf the text begins thus — with a prefix in two lines—surrounded, as before, by the commentary:

Onifacius episcopus ser=
uus seruorum dei dilectis

There are neither signatures, numerals, nor catchwords. The large type is a mixture of that of Keller, Creusner, and Eggesteyn; and the annexed colophon, at first sight, reminds us of that of the latter printer, subjoined to his edition of Cicero's Offices of 1472: see vol. i. p. 314. On the recto of fol. 161, and last, we read these verses, with the imprint; the latter in red:

P relsos sepe vides lector studiose libellos
Q uos etiam gaudes commumerare tuis
S i fuerint nitidi tersi si dogmata digna
C ontineant. et sit litera. vera. bona.
D ispeream nisi inuenias hec omnia in istis
Q uos prelsit Wenszlers ingeniosa manus
N am quecunqz fuit hoc toto codice prelsa
L itera. solicito lecta labore fuit

Insigne et celebratilsimū op9 Bonifacij octa=ui quod sextū decretaliū appellant In p̄clarilsi ma vrbe Basiliensi ingenio et arte Michaelis

Wenſzlers Jmpſsum, glorioso fauēte deo su is consignādo scutis, feliciſ eſt finitū Anno do mini septuagesimoseptimo post millesimū et q̄ dringentesimum quarto ydus Decembris.

The shields, in red, are beneath. The present is a fair copy, in old red morocco binding.

648. Sebastianus Brant. Stultifera Navis. Latinè. *Printed by I. B. de Olpe. Basil. Kal. Martii.* 1497. Quarto.

Whoever compares the former brief accounts of the early editions of this once popular, and always interesting work, with those immediately before him, will be led to suppose that these impressions are at least deserving of a more extended description than appears in the *Bibliogr. Instruct.* vol. iii. n°. 2921-2922, and in the *Dict. Bibliogr. Choisi,* vol. ii. p. 243. Such supposition is justly entertained; since there are few books more pleasing to the eye, and more gratifying to the fancy, than the early editions of the 'Stultifera Navis.' The volume before us presents a combination of entertainment to which the curious can never be indifferent.

We may, in the first place, refer the reader to the subjoined note;* which contains, in a succinct and most satisfactory manner, some

* This note may be rather called a *brief Essay* upon the subject. It appeared in the *Athenæum,* vol. iii. p. 242-4, in reply to some observations by another writer; and having the signature D subjoined, together with the extreme minuteness and accuracy of the intelligence conveyed in it, my friend Mr. Douce must forgive me if I say that I know of no one but himself who is likely to be the author of it.

'Alexander Barclay has certainly informed us, that the "*stultifera navis*" was the labour of one Sebastian Brandt, a *Dutchman,* who, he says, composed it in his *native tongue;* and in another place tells us, that he himself had translated it "out of Latin, French, and Doche, into English." Now, it is to be remembered, that at this time it was the practice to render the word *Teutonicus,* which always means a native of *Germany,* or something belonging thereto, by *Dutch* and *Dutchman,* yet evidently referring to the German language, often called *High Dutch,* as that of Holland is *Low Dutch.*'

'It is very certain, too, that Sebastian Brandt was born at Strasburg. His disciple, Locher, made a Latin translation of the *Ship of Fools,* and in his epistle to Brandt says,

account of the original language in which the work was written, and of some of the principal versions, with the editions of them, which

that he had rendered it " *è Theutonico* linguagio," or " eloquio," as some editions have it; and in his prologue he speaks of some other work by his master, written in his *vernacular* tongue. This latter passage in Barclay's translation is thus Englished: " This forme and maner of writing and charge hath taken uppon him the righte excellent and worthy master, Sebastian Brandt, doctour of both the lawes, and noble oratour and poete to the common wealth of all people in playne and common speche of *Doche in the countrey of Almayne*."

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'Barclay states that the French translation was to *him unknown*; but there is indisputable evidence that a metrical French version of the *stultifera navis* was begun by Jean Bouchet, and completed by Pierre Riviere. Of this the *real* title is, " La nef des folz du monde;" Paris, 1497, in small folio. At the end, it is said to have been " premierement composé en *Aleman*," by Seb. Brandt; and in the translation of the prologue by Locher, " qui translata ce present livre d'*Alemant* en Latin;" the other work by Brandt, above alluded to, is said to have been written " en groz langage *vernacule de sa region d'Almaigne*."

'There is also a French translation in prose by Jean Drouyn, printed at Lyons, 1498, in small folio. In the translator's prologue he says, 'le livre a este fait premierement en *Alemant* et de *Alemant* translaté en Latin par Maistre Jacques Locher, et de Latin en rhetorique Françoise.' So in the English prose translation of the work in question, by Henry Watson, printed by Wynkyn de Worde, 1517, 4to. and of which edition the French Imperial library at Paris possesses a beautiful copy on vellum, the translator says, 'this booke hathe been fyrst made in *Almayne language*.' [The vellum copy is of the Edition of 1509, by Pynson.]

'Brandt himself, in some lines that he has addressed to Locher on his Latin translation, speaking of his own work, says, '*Theutonico* qualem struximus eloquio.'

'But I shall not delay any longer the productions of the *German editions* themselves; of which it may suffice to mention a few of the earliest. These are, 'Sebastian Brandt das Narren-schyff; Basil, 1494, 4to.; Nuremberg, 1494, 8vo.; Reutlingen, 1494, 8vo.; Basil, 1495, 4to.; Strasburg, 1497, 4to.' There were several others printed afterwards, with an edition in the dialect of Lower Saxony, and also a *literal* German version by Paul John in 1520. Brandt's work became, indeed, so very popular, that it was translated into all the dialects of the Teutonic language, and, among others, into that now generally called by us the *Dutch*, of which an edition printed at Antwerp in 1584, with the identical cuts used at Basil and Strasbourg in 1497, is now lying before me. In the title page it is said to have been 'eerst ghemaccht in *Hoochduytsch* deur Sebastian Brandt.'

'The next error into which some may be betrayed, perhaps by a too implicit confidence in the careless and inaccurate bibliographers of the continent, is a statement that 'Locher's Latin version was first published by Juc (Jac) Zachoni in 1488.' It is certain that no Latin edition appeared before 1497, in which year no less than three were put forth at Basil. Zachoni's edition has undoubtedly been sold in France at a high price, as the supposed earliest edition of the book; but there is evidently a mistake in the date, which was intended for 1498, and this has arisen from the omission of an x in the M.CCCC.LXXXVIII. Any person tolerably acquainted with early typography would instantly detect the error

were printed in the XVth century. In the second place, we may make an observation or two upon the priority of the impressions of the Latin Versions. Panzer notices two Latin impressions (one by Gruninger, and the other by Schonsperger) before the present, by Olpe. That of Gruninger was printed in June, and of Schonsperger in April, 1497. By this it should seem that Panzer considers the end of March 1497, as the termination of the year; and April as the commencement of it. If such conclusion be correct, it would follow that the *ensuing* impression by Olpe, in *August* 1497, were the earlier one; and that if any difference, in extension of matter, be between them—as is the case—the *August* impression would contain less than the present one, executed in *March:* but the contrary is the fact. The reader therefore is yet left in doubt respecting the chronological priority of these Latin Versions. That Gruninger and Schonsperger printed this work in 1497, seems conclusive from the authorities of Clement, vol. v. p. 195, note; Gemeiner, p. 253; Zapf, *Augs. Buchdruck.* vol. i. p. 122; and Seemiller, *Incunab. Typōg. fasc.* iv. p. 84. It is most probable that the figures or cuts, in all these impressions, are the same; and Gruninger, in particular, from his Terence of 1496, and Horace of 1498, seems to have been partial to works of similar embellishment. It may be further remarked that the Lyon impression, by J. Z. de Romano, with the supposed date of 1488, which De Bure has hastily admitted, was executed in 1498: see the note below. That Olpe printed one octavo

from the appearance of the page; but the usual date of 1497 to Locher's epistles is decisive.

With respect to the *supposed* German translation of the *Ship of Fools* by Geiler, I am apprehensive that another mistake may have been committed In the year 1510 there appeared at Strasburg a work intitled '*Navicula, sive speculum fatuorum,* præstantissimi doctoris Johannis Geyler Keysersbergii concionatoris Argentini in sermonis juxta turmarum seriem divisa.' These sermons were edited by Jacobus Other, from whose preface we collect that they were imitated from the *Stultifera Navis.* The cuts belonging to the latter work were made use of in Geiler's; and I very much suspect that the "Narren-schiff' by Geiler, with the preface of Onofrius Brandt, will turn out to be merely a German translation of the above Sermons by Geiler, and not of the *Ship of Fools* by Brandt. I do not mean to controvert the assertion, that the above Onofrius was the son of Sebastian Brandt; there may, perhaps, be evidence in support of it in the work, but none of the bibliographers of Sebastian have noticed this son, nor have I been able to trace any thing relating to him. Thus much on the subject of an early and very popular satire on the various follies of mankind, which has been recently imitated by one of our countrymen. Such a work in the hands of an able satirist, in conjunction with the talents of a Gillray to embellish it, would stand a good chance to succeed with the public. I beg leave to add, that the cuts to the *Stultifera Navis* have not only a considerable degree of merit and curiosity, as ancient specimens of the art of wood engraving, but likewise for the manner in which the subjects have been treated.' D.

and two quarto impressions of this work, in the same year—as Panzer seems to infer—is very questionable. Braun, pt. ii. p. 291, describes an octavo as well as a quarto—but the former was probably only a quarto *cut down.* We now return to the work itself; or rather to the impression of it under description.

The recto of the first leaf (sign. a i,) presents us with the title, '**Stultifera Nauis,**' above a wood cut of several men in a vessel, with one of them being thrown overboard. On the side of the vessel, in old arabic shaped numerals, we read the date 1497. Beneath, is the following more general title:

Narragonice profectionis nunqz.

satis laudata Nauis: per Sebastianū Brant: vernaculo vulgariq; sermone & rhythmo ꝑ cūctoꝝ mortalium fatuitatis semitas effugere cupiētiū directione, speculo, cōmodoq; & salute: proq; inertis ignauęq; stulticię ꝑpetua infamia, execratione, & confutatione, nuꝑ fabricata: Atq; iampridem per Iacobum Locher, cognomēto Philomusum: Suęuū: in latinū traducta eloquiū: & per Sebastianū Brant: denuo seduloq; reuisa: fœlici exorditur principio.

1497.

Nihil sine causa.

Io. de Olpe

On the reverse, we read the Latin epigram of Locher to the reader. Beneath, commences the same writer's prefatory epistle to his preceptor, Brant. The following, on a ii recto, is sufficiently pleasing: 'Memī dulciter me puerum, stipendiis felicis achademiæ sub te preceptore meruisse. O dulces confabulationes quas sermone tuo suauissimo conditas: publico in Auditorio te profitente accepimus. auribus inquam tenellis & adhuc propter pubertatis mollitudinem strepentibus: salutares ac beniuolas solitæ tuæ facundiæ disciplinas exhibuisti. Quotiens enim in frequenti gymnasio certamina poetarum grandisonamque veterum chelyn inflammasti? lepidoque susurro cantilenas orphicas, delphicasque permulsisti? quotiens ob phœbi tui dexteritatem laureamque coronabilem, me ad Aganippidos vireta scaturientesque Castalii riuulos concitasti? &c.' It is not always that we find gratitude expressed in terms like these, from the pen of a pupil to his master:—'Ita tu charissime

præceptor animum meum primitus ad fœliciores studiorum secessus: antraque iucundiora, tua affabilitate ac vrbanitate induxisti. Gratias igitur non quas volumus sed quas nostri pectoris exiguitas valet: referre non dedignemur.'

The entire epistle is interesting, and concludes on the recto of a iii; but not the least hint, or intimation, is disclosed in it respecting the name or abode of the artist or artists, who executed THE CUTS. Nor have the researches of late antiquaries thrown any light upon the subject: and when the authorities of Mr. Douce and Mr. Ottley are deduced, as corroborative of the silence, or ignorance, which is likely to prevail concerning these artists, all further enquiry may be considered fruitless. Various poetical prefixes extend as far as fol. vii; when we read the prologue of Locher. Then comes a poetical prelude in praise of the book; and on fol. xi recto, (preceded by an argument,) the first FOOL is introduced, with his appropriate description and embellishment, as being a BIBLIOMANIAC.* To notice each cut, or to give an account of each description of character, would be both endless and useless; as the work is by no means of extreme rarity, and most Collections are in possession of a version of it, either in Latin, French, or English. *Some* detail however may be necessary respecting its graphic embellishments.

It has just been observed that we are ignorant of the names of the artist or artists, by whom this Latin version is adorned with cuts. The word 'artists' is used, from a persuasion that, if *one engraver* executed thc who!e, there must have been at least *two designers;* since the style, both in outline and filling up, is by no means the same throughout the entire set of cuts. Thus, to mention no others;—let the connoisseur examine the cuts on fol. I, XII, XIII, XIIII, XX, XXI, XXIIII, (falsely numbered XIIII,) XXVIII, XXIX, XXX, XXXII, XXXV, XXXVI, XXXVII, XXXIX, XL, XLVIII, LVII, LVIII, LXVIII, LXXIIII, LXXVI, LXXVII, LXXIX, LXXXIIII, LXXXV, LXXXVI, &c. &c. and he will acknowledge that these want the bold and free pencilling which distinguishes the greater number of the remainder. But however comparatively defective may be the cuts on the foregoing leaves, they are all, probably with no exception, superior to what was exhibited in our country as copies of

* A part of the cut, illustrative of this book-passion, will be seen in the *Bibliomania*, p. 274, 1811, 8vo.

them.* At fol. xiiii, recto, there is a date of 1494 in one of the cuts; in numerals of the same character as appear upon the side of the vessel in the frontispiece.

The reader, among others, may compare the following with the tame representation of it which appears at fol. XLI, recto, of Pynson's edition. It is only a *part* of the embellishment; the original having, opposite, swine and geese feeding in a trough. The folly exposed has this prefix:

De peccantibus sup dei misericordiā.

Quisquis forte putat sola pietate moueri:
Et iustum pariter non putat esse deum.
Q' parcat vitiis semper miserator iniquis:
Humana penitus hic ratione caret:

* In Pynson's edition, 1509, fol. a poetical translation by Barclay; and in W. de Worde's, 1517, 4to.; a prose abridgment by Watson; see note p. 204 ante. A second edition of Barclay's poetical version, with the same cuts, to which is added an edition of Barclay's own Eclogues, was published in 1570, folio, by Cawood; and of this latter impression my friends Mr. Heber and Mr. Bolland possess remarkably fine copies.

He may now compare a fac-simile of an *entire cut* with the same subject as represented in Pynson's edition of 1509, fol. LIIII, reverse; and in W. de Worde's edition of Watson's prose abridgment of the work. The latter may be seen copied in the second volume of the recent edition of our *Typographical Antiquities*, p. 219. Pynson's impression gives us, however, a better embellishment than that of W. de Worde.

Fol. XXXI, *recto.*

Few of these Cuts exhibit a greater spirit of drollery than the ensuing; which, in the original, has a back ground, and a bird flying over the left arm of the figure. It is affixed to the article of '*Predestination*,' and has the following verses above:

De prędestinatione.

Qui precium poscit quod non meruisse videtur:
Atq; super fragilem ponit sua brachia cannam:
Illius, in dorso cancrorū, semita stabit:
Deuolet inq; suum rictum, satis assa columba.

Fol. LXV, *recto.*

A *Serenade Scene*, at fol. LXX, is not a little curious and clever; and the *Itinerant Beggars*, at fol. LXXI, have equal spirit and effect. At fol. XCIIII, we have a striking cut of *Death* surprising an *improvident Character;* and at folio XCVI, an *insolent Character* is made to seize our Saviour by the beard—with a marginal moral, that 'the punishment of heaven is severe, although tardy.' *Blasphemy*, in piercing the crucified Saviour, is represented in the ensuing leaf; but we hasten to less unpleasant subjects, and introduce one, which, for delicacy, truth, and force, is equalled by very few in the volume. The prefix to it is thus:

De vana spe futurę successionis.

Rebus in externis est qui successor haberi
Sperat: & alterius de funere gaudet acerbo.
At sępe ante illū mortem prędgustat. & is quem
Ad tumulum deferre putat: sepelitur ab illo.

Fol. CIV, *reverse.*

This is probably among the ablest, as well as the earliest, specimens extant which may be said to illustrate that once popular subject, the *Dance of Death.* On the reverse of fol. cv, is a very singular and expressive cut, illustrative of the *breaking of the Sabbath day.* The verses at top, and the admonition in the margin, relate to the importance of the

sabbatical precept; while an itinerant shewer of beasts, at a fair, with a cart full of monkies, and a church in the background, describe the mode of violating the Sabbath. The passion, or folly, of CREDULITY is admirably personified in the ensuing cut:

Fol. CXIV. *rev.*

It is now time to draw this article to a close; not however without indulging a hope that the preceding illustration of this entertaining volume may be gratifying to those who happen to be in possession of it, and may stimulate others to purchase it when a favourable opportunity shall offer. Of the remaining cuts, those on fol. CXVIII reverse, CXXI reverse, CXXII reverse, CXXIII reverse, CXXIV reverse, CXXIX reverse, CXXXVI reverse, CXXXVIII reverse, CXL recto, have greater merit in delineation and execution; but those on the reverses of folios CXXX and CXXXI, repesenting the contest or rivalry between Pleasure and Virtue, are not a little singular and uncommon; and might, indeed, have been here introduced with effect.

The concluding verses, on the reverse of folio CXLII, are these:

Quod potui effeci: gaudet tuus ille magister
Discipuli ingenium tam valuisse sui.
Perge bonis cęptis: rogat id tuus atq; Ioannes
Olpigena: fausto fine, diuq; Vale.

An epistle of Locher, to the printer, immediately follows; in the conclusion of which the author pays no small compliment to the talents and liberality of J. B. de Olpe. 'Tu tamen inprimis: Iohannes Bergmane: dignus mihi videris: qui humanitate (quæ potissimum mortales oblectat) et singulari munificentia: qua in omnes tibi pares vteris: litterarum studia adeo extollis: vt ab inferis litteras squalore lurido obsitas: in Germaniam reuocare videaris. quod enim magis in te mirari solemus? quam alacritatem istam tuam: qua studiosos homines ad scribendum prouocas. Tuis enim fœcundissimis sumptibus egregios libros emuncto charactere, ac graphice exaratos in lucem profers.' &c. &c. The following verses close this epistolary address:

Ad eundem Iohannem. B. de Olpe.

Me rogo cōmendes nostro iucunde Iohannes
Thędigine: hunc saluum me rogitante iube.
Si quid forte agitem quęrat meus ille magister?
Dicito me saluum viuere, & esse suum.
proinde sibi incolumem vitam, famāq; precabor
Perpetuam. valeat Brant meus ille diu.

A poetical address; 'Ad numeros suos ut Iohannem Bergmanum festine adeant' succeeds. On the reverse of fol. CXXXXV are the colophon and printer's device—the former of which will be given entire in the ensuing article. The date of the impression is thus:

Millesimo quadringentesimo nonagesimo septimo
Kalendis Martiis. Vale inclyte Lector.

The device of a rampant lion, holding a shield with a fleur de lys upon it, is beneath; with an inscription and date of 1497 upon labels. Three leaves of a register ensue, and terminate the volume on the recto of the 3rd leaf, thus:

. 1497 .

NIHIL SINE CAVSA.

OLPE .

The present is a tolerably fair copy, in elegant calf binding.

649. SEBASTIANUS BRANT. STULTIFERA NAVIS. *Printed by I. B. de Olpe. Basil. Kal. Augusti,* 1497. Quarto.

The account of the preceding impression has been so full and particular, that little more seems requisite than to point out in what manner the present one differs from it. As far as folio CXXXVIII, they seem precisely similar to each other; except that, in the impression before us, the marginal explanation of the cuts is generally fuller, and preceded by a kind of title, printed in large lower-case Gothic. On the reverse of fol. CXXXVIII, in the *preceding* edition, is a wood-cut occupying the entire page, representing four ships laden with Fools: in the *present*, there is no cut; but only the head title 'Socialis nauis mechanicorum,' with the verses beneath — which, in the previous edition, commence on the recto of the ensuing leaf. In the former impression, on the recto of fol. CXL, there is a cut of a Fool falling from a tree, in the act of taking a bird's nest—with verses beneath, entitled 'De singularitate quorūdā nouorum fatuorum additio Sebastiani Brant.' In the impression before us, these verses appear on the recto of fol. CXLII, beneath a different cut. The Epistle of Locher to his printer, and the verses 'Ad numeros Suos,' &c. are the intervening portions between fol. CXL and CXLII.

On the recto of fol. CXLV, in the present impression, there is a large wood-cut of a Fool standing upon his head, in a cart: a man with two horses, and four shields of coat armour, are beneath. Above, is an astrological diagram to the year 1503: to the whole is prefixed this title:

De Corrupto ordíne víuendí

pereūtibus . Inuentio noua . Sebastiani Brant .

Ten leaves of miscellaneous poetry succeed; concluding thus, on the reverse of fol. CLV:

Sic breuiter stultos transcurrimus : ordine rupto :
Qui fuerat regni magna ruina sui :
Dūq; modū & normā bene viuendi atq; beate
Peruertūt : patriā, regna, ꝑdiderant ?
Vale inclyte lector .

An epigram of Thomas Beccadellus to Sebastian Brant, and another by the same person to the printer, ensue. The latter is thus :

Eiusdē thome ad Iohannē Bergmanū de Olpe
O cui posteritas nunq̃ debere negabit
Olpe : hominū qui nō scripta perire sinis
Imprimę conspicuę diuina poemata famę
Branti : diuina hęc condere mente solet

On the reverse is the colophon, here copied entire :

Finis stultifere Nauis .

Finis Narragonicę nauis per Sebastianū Brant. vulgari sermōe theutonico quondā fabricatę : atq; Iampridem per Iacobum locher cognomento phi lomusum in latinū traductę : perq; prętactū Sebastianum Brant denuo reuisę : aptissimisq; concordantiis & suppletōnibus exornatę : Et noua quadā exactaq; emendatione elimatę : Atq; supadditis ꝙ busdam nouis admirandisq; fatuoꝝ generibus sup pletę : In laudatissima Germanię vrbe Basiliensi : nup opa & ꝑmotione Iohānis Bergman de Olpe Anno salutis nr̃e . M . CCCCXCVII. Kl.' Augusti

The printer's device, as before, is beneath. Three leaves of register, without any subscription as before, close the impression. This copy, in calf binding, is rather preferable to the preceding.

650. BREITENBACH. DE STATU MONACHORUM ET CANONICORUM. *Without Name of Printer, Place, or Date.* Quarto.

This curious and not uninteresting treatise was, in all probability, printed at Leipsic by Boettiger; as the types are precisely similar to those of the 'Exposito Missæ,' of Balthasar, noticed at p. 172, ante. A long title (in 12 lines) is upon the recto of the first leaf. We learn from it that the author was a doctor of civil and canon law at Leipsic; and the tract contains much minute and little-known information. The signatures extend to E; which latter has 7, but the preceding have only 6, leaves. The work ends on the reverse of E vij, at bottom, with the word

Finis.

Panzer quotes Denis, p. 521, where there is a very brief description of the volume. The condition of this copy is most desirable. In dark calf binding.

651. IOANNES DE BREYDENBACH. PEREGRINATIO IN MONTEM SYON AD SEPULCHRUM CHRISTI, &c. &c. *Printed by Erhard Reüwich. Mentz.* 1486. Folio.

EDITIO PRINCEPS. Before we describe this rare and interesting volume, it may not be unproductive of amusement or information to say a few words respecting the ancient editions of the several versions of it, the companions engaged in the voyage, and the author of the narrative itself. Perhaps the latter considerations should precede the former; but it may be as well first to clear our way, through no small confusion, in establishing the chronological precedency of the present impression. We shall then feel a greater disposition to receive some account of the contents of the volume.

Maittaire mentions an impression, in the French or Dutch language, published at Lyons in 1480; relying upon the authority of an Auction Catalogue of 1666, pt. ii. n°. 212. See the *Annal. Typog.* vol. i. p. 413. Boucher de la Richarderie notices a Latin version of 1483, and a

a French one of 1484. *Bibliothèque des Voyages*, vol. iv. p. 399, 400. As a refutation of such descriptions, it is sufficient only to observe that the voyage was not undertaken till the year 1483, nor completed till the ensuing year; and we shall presently see that the first translation was in the German or Dutch language. In the year 1486, appeared both a Latin and a German publication of the voyage, at *Mentz;* and Panzer seems to have forgotten that Clement, the Crevenna Catalogues of 1775 and 1789, and Braun and Seemiller, had each particularly specified this German version. Maittaire relies upon Bunneman. See the *Bibl. Curieuse*, vol. v. p. 223-9;* *Bibl. Crevenn.* vol. v. p. 36-7, vol. iv. p. 20; *Annal. Typog.* vol. i. p. 472, note 3. The authorities of Engel, Bauer, Osmont, De Bure, Fournier, and La Serna Santander, are hardly worth consulting upon the subject of the early editions of this work; but Freytag and Clement are copious and instructive. See the *Adpar. Litterar.* vol. i. p. 48, 57, and *Bibl. Curieuse*, &c. *Ibid.* In regard to a Dutch or German impression put forth at *Haarlem*, in 1486, I am very doubtful of the existence of such an edition. Panzer, vol. i. p. 455, n°. 10, quotes Maittaire, vol. i. p. 479, and Viss. p. 21; but

* Concerning this German impression, the following, from Clement, is well worth our attention: ' Cette édition est pour le moins aussi originale que la Latine de 1486. Elles ont été faites toutes deux sous les yeux de Bernard de Breydenbach par un même Auteur, et imprimées chez le même Erhard Rewich, qui en avoit dessiné les plauches J'avouë cependant qu'elle ne repond pas entièrement à l'édition Latine: et que l'on voit dans cette dernière, des particularités qui manquent dans l'édition Alemande, et qui pourroient faire penser qu'elle est mutilée. Je n'en donnerai qu'un exemple, que Mr. Bünnemann a marqué à la tête de son exemplaire de l'édition Latine de 1502. in fol. où il dit, que l'on ne trouve point dans l'édition Alemande le passage, par lequel j'ai prouvé dans l'article précédent, que l'on travailloit encore à la Relation Latine de ce Voiage en 1485.

' Cela ne sufit pas pour prouver que l'édition Alemande soit mutilée. On voit par un passage que j'ai copié dans l'article précedent, que Bernard de Breytenbach faisoit coucher par écrit tant en Latin, qu'en Alemand, la déscription des planches qu'il faisoit dessiner sur les lieux par Erhart Rewich. Il y a donc aparence que l'Auteur dont Breydenbach se servoit pour faire la rélation de son Voiage, jetta d'abord ses remarques sur le papier, en Alemand, qui étoit sa langue maternelle: et qu'il traduisit ensuite son Histoire en Latin: et y ajouta quelques particularités, qu'il avoit omises dans sa première ébauche. La rélation Alemande doit donc être envisagée comme la première ébauche: et la traduction Latine comme une édition corrigée et augmentée, venant de la plume du même Auteur, qui étoit maître de sa matière; et qui avoit le droit de changer ce qu'il trouvoit à propos.'—*Bibl. Curieuse*, vol. v. p. 227, note.

A little before, Clement proves — on the authority of Bünneman—that the work could not have appeared before the year 1485; since mention is made in it of the ' Luctuosa Oratio super desolatione terrae sanctae' which took place in that year. This occurs about the 12th leaf preceding the termination of the first voyage.

Maittaire's account does not exactly correspond with that of Panzer; and the former relies upon *Cat. Kilmansegg*, pt. ii. p. 9, n°. 323—which is probably as treacherous a guide as the Auction Catalogue of 1666, just mentioned. As Meerman, Clement, and Würdtwein, take no notice of this *Haarlem* publication, we may suppose it to be a mistake for the *Mentz* impression of the German version, of the same date. In regard to the impression under description, which has always been considered as the FIRST, the reader will find good accounts of it in Seemiller and Braun. The former praises the notices of it by J. W. Feuerlin, (*Abhandlung von Bernhard von Breydenbach in das gelobte Land*—also referred to by Freytag,) Weislinger, (*Arment. Cathol.* p. 371,) Freytag and Clement; and concludes by observing, that 'the more eminent bibliographers were ignorant of this first impression: few of them, indeed, ever saw it—which is a sufficient attestation of its rarity.' Boucher de la Richarderie and Brunet may be added to those who appear to have never seen the volume. The latter is particular in his account of the French version of 1488, and praises the cuts, as if he were not aware of their being only copies of those in the present edition. *Manuel du Libraire*, vol. i. p. 172.

We will now say a few words about the author, and his companions in the voyage. It is doubted whether Breydenbach be the author of the relation. Clement inclines to the opinion that he is not; and exclusively of what the reader may collect from the note extracted from him at p. 217, he supports such opinion by very reasonable conclusions. Freytag observes, that the name of the author is variously substituted in the Latin, German, Dutch, and French versions; and that it does not sufficiently appear whether Breydenbach or another composed the narrative. Braun and Seemiller do not discuss this question; but it appears from the former that the family of Breydenbach or Breidenbach, is yet noble in Germany; and if the reputed author did not absolutely compose the relation of the voyage, it seems clear that he instituted it, and probably caused it to be written under his immediate inspection. *Notit. Hist. Lit.* pt. ii. p. 134; *Incunab. Typog. fasc.* iii. p. 66.

Breydenbach was not unattended in his travels. His companions are particularly described on the recto of the 7th leaf of the text; but of these, the principal appear to have been IOHANNES COMES DE SOLMS, PHILIPPUS DE BICKEN, and ERHARDUS REWICH; the latter, the most important person in the society:—for it is to him that we are indebted for the *Drawings* (and probably the *Cuts*, as well as the printing,) with which

this impression is embellished. The part which he took is thus described by the author;—' Porro quo hanc meam profectionem siue (ut aiunt) reysam . vtilem non solum michi sed et alijs fidelibus facerem . et maxime generosorum clarorumue hominum animos in eam ipsam magis magisque commouerem . operam nauaui quam exactam . vt inter peregrinandum me de omnibus quæ scitu necessaria dignaque essent cognitum facerem certiorem studiose singula perscrutando . nec vllis parcendo expensis . Huius rei gratia INGENIOSUM ET ERUDITUM PICTOREM ERHARDUM SCZ REWICH de traiecto inferiori opere precium duxi mecum assumere vti et feci . qui a veneciano portu et deinceps potiorum ciuitatum. quibus terre pelagique transitum applicare oportet. præsertim sacrorum in terra sancta locorum dispositiones . situs et figuras . quoad magis proprie fieri posset . artificiose effigiaret . transferretque in cartam opus visu pulcrum et delectabile . cui declaratorias notulas . vel latinas . vel vulgares feci per quendam alium doctum virum ad votum meum apponi.* Quod quidem perfectum opus . impressorie artis amminiculo cunctis habere volentibus communicandum . vtinam atque vtinam . intento optatoque haud vacuum fructu euadat .' *Fol.* VI.

Clement seems to think that these drawings were done on the spot. The greater number of them probably were. All bibliographers however unite in commendation of their spirit and elegance; although Brunet has made a strange mistake in supposing that some of the larger views of the towns were engraved upon copper.† The reader will soon become acquainted with the degree of merit attached to some of these cuts, by the ensuing fac-similes of them; which, while they afford no trifling embellishment to the present work, may be thought by some to exhibit the most interesting portion of the publication.

* From this, I submit that Rewich also *printed the work;* and that Breydenbach employed an amanuensis, or ' learned person ' to compose the text.

† The reader may be sceptical about their being engraved upon *wood,* from the extraordinary size of some of them. But it is clear that the mechanical cause of such an effect as is produced in these cuts, could not be by means of *metal.* Such a conclusion seems self-evident, on examining all the known impressions of early copper-plate engravings. Yet if upon wood, of what *size* and *nature* must it have been? The cuts are often folded, and some of them are evidently formed of large parts; but these parts are occasionally full 18 inches in length, and have letter press on the backs of them. An answer. of some moment, may be given, in referring the reader to the impression from the *Original Block of Wood* at page viii of the first volume of this work. The wood of this block is *pear-tree.* Heinecken admits that the French edition of this work, of the date of 1488, has the *same cuts* as the above; but that they are *copied, and cut upon copper.* This is extremely doubtful, if not inaccurate. *Idée Générale,* &c. p. 164.

The voyage of Breydenbach comprehends two parts or portions.* The first is descriptive of the journey from Venice to Jerusalem; and the second, of that from Jerusalem to St. Catharine in Mount Sinaï. The author tells us at (fol. VII.,) that he contracted with the master of two galleys, of the name of Peter Landame, that he and his company should go to Joppa, and be brought back again to Venice, for 1000 florins. Among the particulars entered into, is an item for the master's furnishing 80 men for the protection of the company and the galleys. We now proceed to a bibliographical description of the volume.

The first highly ornamented leaf, which is particularly described by Braun and Seemiller, is unluckily wanting in the present copy. The first three pages of the text contain an address of the author to Archbishop Berthold; having the prefix of that dignitary's arms by way of an ornamental capital initial. The reverse of the second leaf and recto of the third, contain 'the contents of the work;' the whole of

* The present may be a fit opportunity to subjoin the account of this impression which appears in the *Harleian Catalogue.* It is by no means devoid of interest.

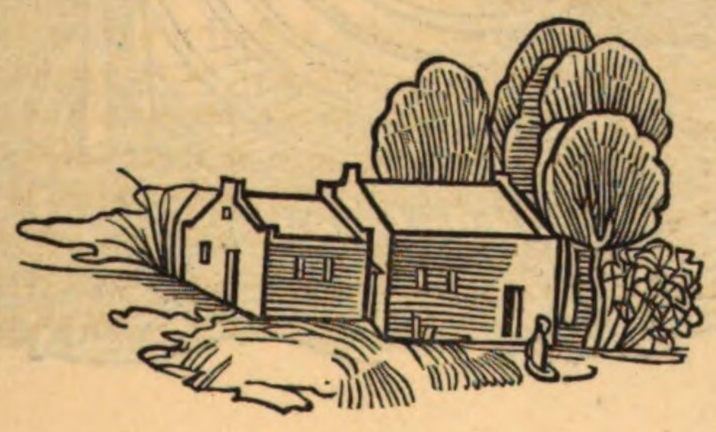
'This book is an uncommon object of curiosity, as it is perhaps the first Book of Travels that was ever printed, and is adorned with maps and pictures very remarkable. The view of Venice is more than five feet long, and the map of the Holy Land more than three; there are views of many other cities.

'The book is written with great exactness in the form of a journal, and contains an account of a journey to Mount Sinai and Jerusalem, undertaken in 1483, by John Solms, Lord of Mintzenberg, Bernhard de Breydenbach, dean of Mentz, the author, and Philip de Bicken. The first part contains an account of their voyage, a description of the places at which they touched, and of the Holy Land. The second treats of the manners, rites, and errors of those by whom the Holy Land is now inhabited. Of whom the author first mentions the Mahometans, and relates the history and tenets of Mahomet. He then proceeds to the Jews, Syrians, Nestorians, Arminians, Georgians, Abissinians, and Maronites, and afterwards treats of the causes of so many sects, and laments the unhappy state of the church. The third part relates their pilgrimage from Jerusalem to Mount Sinai, and their travels in Egypt, where the author gives an account of the Egyptian custom of hatching eggs in an oven, which I shall subjoin as a specimen of his style and sentiments: 'Quidam ex nostris Sociis, vagantes per civitatem, in domum quandam fuerunt adducti in qua grandis Fornax stabat, plures habens concavitates in quas certo tempore tria aut quatuor Millia ponuntur ova Gallinarum, Anserum, Columbarum, et fumo cooperiuntur; carbonesq; in debita proportione Fornaci imponuntur, ex quorum ardore ova calescunt, et vitellum vivere mox et pulli crescere paulatim incipiunt, atque ita sine incubatione Matrum excubantur, simulque manu pastorum ad pascua ducuntur ut oves, vel ad forum ut ibi vendantur. Et quamvis id fictitium videri possit, tamen ita revera sese habet, nimium animalia illa qua humana arte atque industria excubantur disciplinabiliora sunt hiis, quæ secundam Naturam suæ speciei generantur, sequuntur enim homines sicut Pulli suas Matres.' He then gives an account of the wars of the Turks against several of the European powers.'

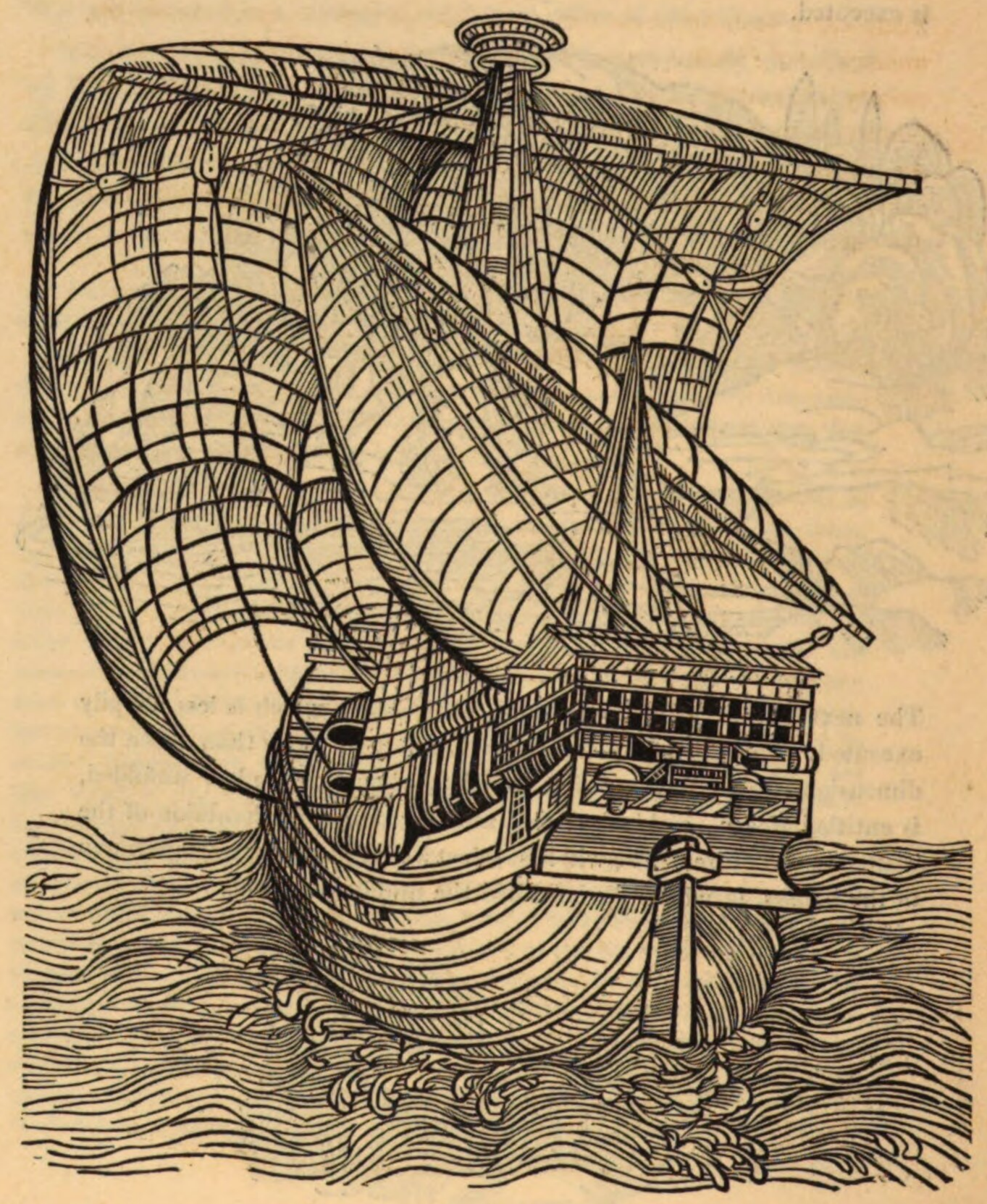
Bibl. Harl. vol. iii. no. 3213.

which will be found extracted by Freytag. The preface begins on the reverse of the 3rd leaf; which, with the ' Intentionis Explicatio,' and ' Operis divisio,' terminates on the reverse of the 6th. The journey may be said to begin on the recto of the VIIth leaf. The first view is that of *Venice;* filling each side of a leaf, and having no superscription. The second large cut is entitled *Parcus*, or *Parenzo:* and from this I submit a fac-simile of a small portion only: that the reader may have a notion of the character, or degree of skill, with which the *Landscape* is executed.

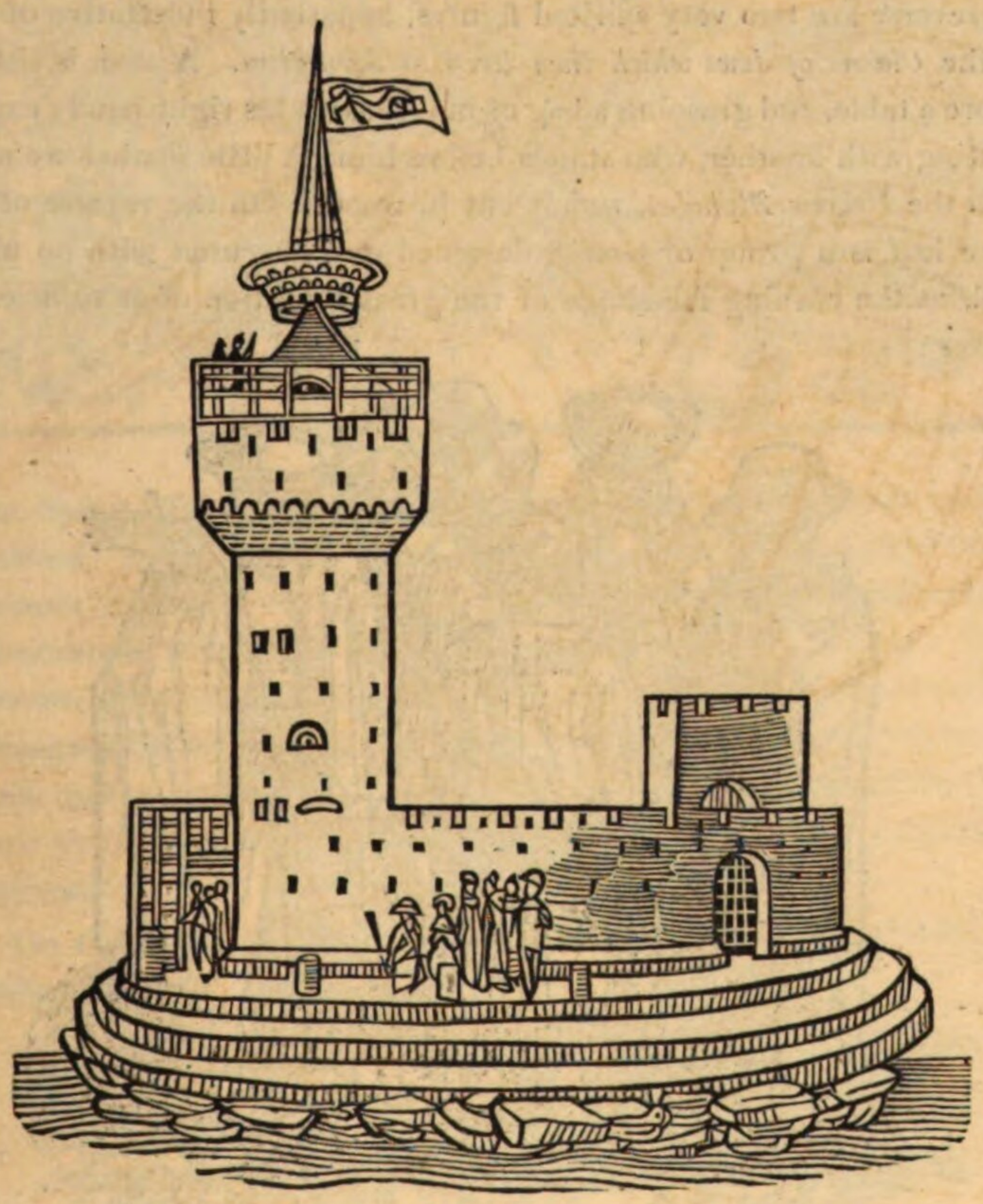
The next cut, of equal dimensions, is of *Corfu;* which is less happily executed. The third similar production, but of more than twice the dimensions, being nearly 2 feet 9 inches when extended or unfolded, is entitled *Modon;* and is described as being under the dominion of the Turks, in the Morea. We will first select a small and pleasing specimen of the houses, in what may be called the middle-ground.



The forepart of this extensive and spiritedly executed cut, is occupied by a large expanse of sea; a small piece of land is however in the corner, on the right. The vessels, which appear sailing, are few and unimportant; if we except the one of which the following is rather a magnificent specimen or fac-simile — and which may remind the curious, of the frontispiece so long distinguished under the title of *The Great Harry !*



It is the largest vessel delineated throughout the work: and may give us a notion of the degree of perfection, or otherwise, to which the art of *Ship-Building* had then attained. The horizon is marked by the ocean; but the intermediate or middle-ground is filled by forts, the city, and the suburbs. Next, immediately following, is a cut of nearly equal dimensions, descriptive of the city of *Candia*. We have here a great variety of objects,some of them rather intricatelydelineated. To the left is a mountain, with trees and houses before and upon it: numerous many-oared boats are in the fore part of the picture: towards the centre, under a lofty fortified castle, is a rencontre or partial battle, in which cavalry is engaged. To the right, and forming the third division of the picture, a more peaceful and interesting scene presents itself: casks are rolled upon a quay—vessels are unloading—and the following curious piece of fortification terminates the neck of land projecting into the sea:



In the forepart, fishermen are pulling up their nets; and the background consists of a range of hills. We have next a view of *Rhodes*. We discover in it a very extraordinary galley; and in the background a gibbet, with a man hanging upon it. There are also abundance of wind-mills. No other embellishment succeeds, till we reach that of the *Temple of the Sepulchre of our Lord*. In the foreground are three monks, stooping down, apparently reading an inscription upon a tomb, upon which is a cross. Beneath, is this explanation: 'Ante. templum. sepulcri. domini. locatus. est. lapis. iste. super. quo. christus. crucem. portans. cecidit.' There is considerable merit in this cut. On the reverse of the 23rd and following leaf, the account of Jerusalem ends. The recto of the ensuing leaf is blank: on the reverse of it, begins the account of '*the Mountains in Israel*.' A different series of wood-engravings now presents itself. At fol. 24, of this part of the work, there is an excellent group of *Saracens*; (two women and three men,) with the *Saracenic Alphabet* beneath. On the reverse are two very spirited figures, apparently illustrative of one of the *Classes of Jews which then lived at Jerusalem*. A man is sitting before a table, and grasping a bag of money with his right hand; expostulating with another, who stands before him. A little further we meet with the *Hebrew Alphabet*, rudely cut in wood. On the reverse of the same leaf is a group of *Greeks*, designed and executed with no mean skill, as the ensuing fac-simile of the greater portion of it sufficiently proves:

To the right of this group, in the original, is a Greek monk; being an hooded old man, counting his beads. On the recto of the next leaf but one, is the *Greek Alphabet* cut in wood; and on the reverse of the same leaf is a group of *Syrians;* of the whole of which the reader has here a very interesting fac-simile.

The *Syriac Alphabet* follows. Descriptions of various other sects are noticed; and the blank space above each, in the copy before us, is, I submit, indicative of there having been original designs made for their illustration, which had never been executed by the graver. On the reverse of the 4th following leaf, we see a wood-cut of a *Lay and a Spiritual Abyssynian*, succeeded by an *Alphabet* of the language. This FIRST PART ends on the recto of fol. 16, from the last cut, with 'a horrible Vision seen by the Emperor Charles IV.'—as related by himself: exceedingly curious.

On the reverse of this leaf, begins the preface of the SECOND PART, with this prefix:

In secundā peregrinationē ab Jerusalem per solitudinē in montem Synai ad sanctam Katherinam p̄fatio cōmendaticia incipit feliciter.

The Second Part contains 31 leaves, inclusively, and has this imprint:

Secunde peregrinationis ad diuam virginem et martirem Katherinam in montem Synai processus Finit feliciter.

We have, immediately afterwards, a very large and complicated cut, or chart, of what may be called *Jerusalem* or the *Holy Land:* full of houses, streets, rivers, and people: the port of *Joppa*, with a large sailing galley, being the forepart of the picture, to the left. This picture, when extended, is upwards of 4 feet. On the reverse of a part of it, we see the '*Form of our Saviour's Sepulchre*,' and many *Asiatic animals;* '**Hec animalia sunt veraciter depicta sicut vidimus in terra sancta.**' The following is a fac-simile of an *Ourangoutang*, who is leading a camel:

The *Geraff*, *Crocodile*, *Goats of India*, and a *Unicorn*, are above—and a *Salamander* is beneath—this figure and the Camel. A portion of the impression yet remains to be described. A table of the islands from Venice to Rhodes—Saracenic words translated into Latin—and an account of the *Sieges of Constantinople and Rhodes*, &c. terminate the volume. On the 6th leaf of this portion, there is a very spirited wood-cut of a group of *Turks playing martial music* upon horseback. The

colophon, on the reverse of the 9th ensuing, and last leaf, with the subjoined device, is thus :

Sanctarū peregrinationū in montem Spon ad venerandū xp̄i sepulcrū in Jerusalem. atqz in montē Synai ad diuā virginē et matirē Katherinā opusculum hoc cōtentiuū p Erhardū reūwich de Traiecto inferiori impressum In ciuitate Moguntina Anno salutis. M.cccc.lxxxvj. die. xj. Februarii Finit feliter·*

Würdtwein has also given a fac-simile of this device, which is part of the arms of Bertold, Archbishop of Mentz; to whom the work is dedicated. Würdtwein's copy is upon copper: the above is upon wood. The reader will determine upon the relative degree of fidelity between them: although much praise is due to the representation of the former, in the *Bibl. Mogunt.* p. 123. This edition is without signatures, numerals, and catchwords; and the type is rather a Secretary Gothic. The margin, as Braun observes, is ample and handsome. Brunet says there are copies UPON VELLUM; but he does not inform us of any library which contains one. SUCH A COPY, however, was in the Harleian Collection. See the note at p. 220.

It remains to say a few words respecting the embellishments of this impression, and the authority of the text. The tasteful reader cannot have failed to notice, from the foregoing specimens, that some of the wood-cuts are of no ordinary merit. There is a freedom of penciling and

* Sic.

of execution—as well as a skilfullness of grouping—about the human figures, that are very rarely to be met with in publications of the same period. The almost uniform prevalence of outline in the *Landscapes*, renders them frequently harsh and abrupt; and distant objects have too often the force of those in the foreground: but there is frequently a picturesqueness in some of the detached parts (as the first two facsimiles shew) which prove that the artist looked at nature with a cultivated eye. Even his *Shipping*, although destitute of light and shade, is full of spirit and effect; and we see in many of his Venetian gallies, and in the figures which direct them, something like that life and spirit which are the peculiar charm of Canaletti's pencil. It is to be regretted that not more specimens are given of the *Animals;* as there is an appearance of truth about them, which, as the last facsimile but one proves, renders them very interesting. That Rewich distorted or exaggerated what he saw, in individual objects, or in detached groups, there is no well-founded reason to conclude. His powers, however, do not improve with the size of his pictures.

Nor have we any strong reason to disbelieve that part of the *Narrative* which is here disclosed, on the personal experience of the travellers. When the author diverges into history, or expatiates on causes and effects, or mentions what the accounts of other travellers have furnished him with, there may be just ground of scepticism; but in his *portraits* (if I may so speak), whether of things animate or inanimate, there is so much naïveté, so little apparent temptation to falsify, such a well-founded zeal in the cause of piety, and such a wish to be both instructive and entertaining, that, however we may acquiesce in the want of *importance* in some of the circumstances detailed, we ought not, without due consideration, to deny them the merit of probability. Boucher de la Richarderie, who has been sufficiently superficial in his account of the editions of this work, seems to exult in the superiority of *subsequent* descriptions of the Holy Land; forgetting that all adventures must have a beginning, and that in the infancy of printing, and in the absence of public patronage, there is no where to be found a more curious and amusing work than the Peregrination of Breydenbach.

It is no small criterion of the pecuniary worth of this Editio Princeps, that the first edition of the *French Version* of it, printed in 1488, was purchased at the Roxburgh sale by the Duke of Devonshire for 84*l.* See *Bibl. Roxburgh*, n°. 7259. The present fair copy is bound in red-morocco.

652. BURLEY (WALTERUS.*) DE VITA ET MORIBUS PHILOSOPHORUM, &c. (*Printed by Ulric Zel.*) *Without Date.* Quarto.

EDITIO PRINCEPS. The Valliere catalogue has, apparently with justice, ranked this edition as the earliest publication extant of the subject of which it treats. It is most probable that, although without date, it was anterior to Therhoernen's impression; and it seems equally clear that, notwithstanding no name of printer be subjoined, it was executed in the office of Ulric Zel. A copy of it at the Valliere sale was sold for 330 livres. *Cat. de la Valliere*, vol. iii. p. 365, n°. 5588. On the recto of the first leaf we read this prefix:

> Liber de vita ac moribꝰ phi'oꝝ poetarūq; vetez. Ex multis libris tractus. necnō breuiſ ꝛ cōpendioſe p venerabilē viꝝ mgr̄m walterum Burley ɔpilatꝰ Incipit Feliciſ.

There are 22 lines below; but a full page contains 27 lines. The two titles to the following sections are 'Thales' and 'Solon.' On the recto of fol. 99, the imprint is thus:

> Liber de vita ꝛ moribus philosophoꝝ deſinit feliciter.

The reverse is blank. A table of 14 leaves ensues; the first page of which has references to those philosophers and poets whose names begin with the letter A: these references are in rude arabic numerals, but they terminate abruptly on the second page, and continue with

* The reader will remember that WALTER BURLEY was an *Englishman*, and died about the year 1337. Leland's account of him will be found in Tanner's *Bibl. Britan.* 1748, p. 141-2, with copious additions. Bale (as might have been expected) calls him 'rixarum artifex,' and says he produced nothing but 'meras nugas, atque hominum impiorum fœdissima stercora.' *Scriptor. Illustr. Britan.* 1559, pt. i. p. 411-13. Pits is gracious and commendatory; calling him 'Vir acutissimi ingenij, et philosophorum sui temporis facilè princeps.' *De Scriptor. Britan.* p. 435. This latter testimony accords better with that of Leland than does Bale's. Such is the result of a difference of opinion in religious creeds!

the Index of Things. On the reverse of the 14th leaf of this table, is the following subscription :

Pūtis opusculi tabula Juxta alphabe
ti ordinē Explicit multū vtilis.

The present is a fair sound copy ; in russia binding.

653. BURLEY (WALTERUS.) DE VITA ET MORIBUS PHILOSOPHORUM, &c. *Printed by Arnoldus Terhornen.* (*Cologne.*) 1472. Quarto.

First Edition with a Date. The type of this impression is rather neat than otherwise ; being sufficiently square and broad-faced. It is most probable that this edition is only a copy, in substance, of its precursor. It is however by no means a literal copy. A table or index of things, without prefix, occupies the first 10 leaves. The recto of the 11th leaf is blank ; but on the reverse of it commences an alphabetical table, of the names of all the authors or philosophers mentioned in the work, which fills 3 pages. On the recto of the 13th leaf is the following prefix or title, printed in red :

Incipit Pulcher tractat9 colloūs . p venerabilem
doctorē Walterū burley Anglicū De vita ph'oꝝ .

The first article, concerning Thales, has this prefix :

De talete phylozopho.

There are neither signatures, catchwords, nor numerals. On the reverse of fol. 97, and last, is the following colophon—in red :

Et sic finitur perpulcher tractatus vti=
nens vitā mores ⁊ ac elegātissima phy=
lozophoꝝ dcā ⁊ simul et gesta Per me
Arnoldū ter hornē Anno dñi . 1472 .

Terhornen's small device, in red, is below. This is among the smallest books executed by that printer ; and the present desirable copy of it is elegantly bound in yellow morocco.

654. BURLEY (WALTERUS.) IDEM OPUS. (*Supposed to have been Printed by Koburger.*) *Without Place or Date.* Folio.

Panzer is perfectly correct, upon the authority of Laire, in attributing this edition to the press of Koburger, rather than to that of Creusner: although at first glance, and without comparing the one with the other, such an inference is venial. The type of Creusner is taller and fuller in proportion. De Bure is also equally correct in observing that this impression is executed in the same character with that of the HONORIUS *de Origine Mundi*, and ALCINOUS* *de Disciplina Platonis*— both professedly printed by Koburger in the year 1472. The Boetius of 1473, by the same printer, has also the same types. See vol. i. p. 279. The date of the present edition is probably earlier than that of the subsequent one by Creusner.

The first six leaves present us with tables or indexes of things and authors' names: the latter comprehending only one, or the 6th, leaf. On the recto of the 7th leaf we read:

Incipit libellus de uita & moribꝫ phꝫoꝝ & poetaꝝ

The section below has this prefix:

De thale phꝫo . i . capitulū

A full page has 31 lines. On the reverse of fol. 88, and last:

Explicit vita philosophoꝝ

Panzer, vol. ii. p. 234; *Index Libror.* vol. i. p. 108-9; *Bibliogr. Instruct.* vol. ii. n°. 1267. It is hardly possible to possess a copy of an ancient author in a more perfectly desirable condition than the present. It is large and clean, and handsomely bound in russia.

* This impression of Alcinous has been accidentally omitted in the earlier part of this division of the work; but it will be found in the 'SUPPLEMENT.'

655. BURLEY (WALTERUS.) DE VITA ET MORIBUS PHILOSOPHORUM, &c. *Printed by Creusner. Nuremberg.* 1479. Folio.

Whether Creusner copied from Koburger's edition of this work (printed in the year 1477,) in the arrangement of his page and choice of his paper, I am not able to determine; but a more beautiful specimen of Creusner's press, or of early printing, will rarely be found. The present copy, for condition and amplitude, is what a collector of taste would be most desirous of possessing. The table commences on the recto of the first leaf, with this prefix:

> Incipit tabula ſcm ordinem alpaheti in vitaſ philoſopho4 iuxta capitulū demōſtrāſ virtuteſ & vicia in eisdem ſignata.

This table, or index of things, occupies 4 leaves; and is followed by another of the names of the Philosophers, &c. in 1 leaf. On the recto of the 6th leaf the work begins. The first title is thus: 'De Thale philoſopho.' The text is apparently from Terhornen; and a full page contains 35 lines. On the reverse of fol. 75, and last, we read the following colophon:

> Anno domini Milleſimo quadrīgenteſimo ſeptuageſimonono. vltima vero die Junij. Opuſculū (philoſophorum vita) inſigne ob legentium profectum editum. Friderici Creulſnerſ* ciuis inclite Nurmbergenſium vrbis induſtria fabrefactum fideliterqz impreſſum finit feliciter. Laus deo clementiſſimo.

The reader may consult Panzer, vol. ii. p. 183. The beautiful condition of this copy has been just mentioned. It is bound in red morocco.

* Lord Spencer remarks, that this name should be generally written Creusner, and not Creusners; the final *s* in the colophon being only introduced to indicate the genitive case, according to the German manner of declining substantives, which in this instance has been curiously enough applied to a proper name.

656. BURTIUS (NICOLAUS.) OPUSCULUM MUSICES, CUM DEFENSIONE GUIDONIS ARETINI. *Printed by Ugo de Rugeriis. Bologna.* 1487. Quarto.

EDITIO PRINCEPS. As no notice of this author appears in the elaborate indexes to the *Histories of Music by Sir John Hawkins and Dr. Burney*, a tolerably copious account of the present impression may be acceptable to the reader: especially as it seems to be among the very earliest printed books extant on the subject of MUSIC, exclusively. Panzer refers to Denis and to the Crevenna Catalogue. The former notices De Bure, (who is sufficiently meagre) and the account of it which appears in the *Bibl. Pinell.* vol. i. p. 336. Morelli calls the book 'admodum rarus;' and in the *Bibliogr. Instruct.* vol. ii. p. 540, n°. 2040,* we observe it is noticed as 'assez rare et recherché des Curieux.' See also *Cat. de Gaignat*, vol. i. p. 334, n°. 1273; and *Bibl. Crevenn.* vol. ii. p. 134, n°. 2099.

On the recto of the first leaf, sign. a ij, commences the prefatory address of Burtius, which concludes on the reverse of the second leaf; filling 4 pages. I subjoin the greater part of this address, as it is rather curious:

Nicolai Burtij parmensis: musices professoris: ac iuris pontificij studiosissimi: musices opusculum incipit: cum defensione Guidonis aretini: aduersus quendam hyspanum veritatis preuaricatorem.

Pauperibus clericis: ac religiosis: Nicolaus burtius. S. P. D.

Cum multi velut umbra declinauere āni quibus ab adolescentia: non sine tamen lugubratione nimia: circa musices disciplinā tempus conteruerim et quamplures ex me haustum huiusmodi susceperint et incrementum. Compulsus tandem tū et vestra qua deuincor charitate amantissimi: tum et quorundam amicorū exhortationibus: statui has meas vigilias vobisipsis: qui maiori ex parte ingenio valetis. ac doctrina dicare. Quid enim equius. quam ingenij monumenta: ad eos destinare: qui ceteris omnibus ingenio: doctrinaque: ac dignitatis honore prestent: Non ignarus rem satis difficilem me subire: et multorum expositam obtrectationi: que licet sit viris optimis paruipendenda: tamen cum priscos illos summa auctoritate viros aliquādo lacesciuerit quid de me ipso existimandum quem nō auctoritas: neque dignitas tuetur: confixus tū illius: qui per psalmographum cantat. Aperi os tuum: et

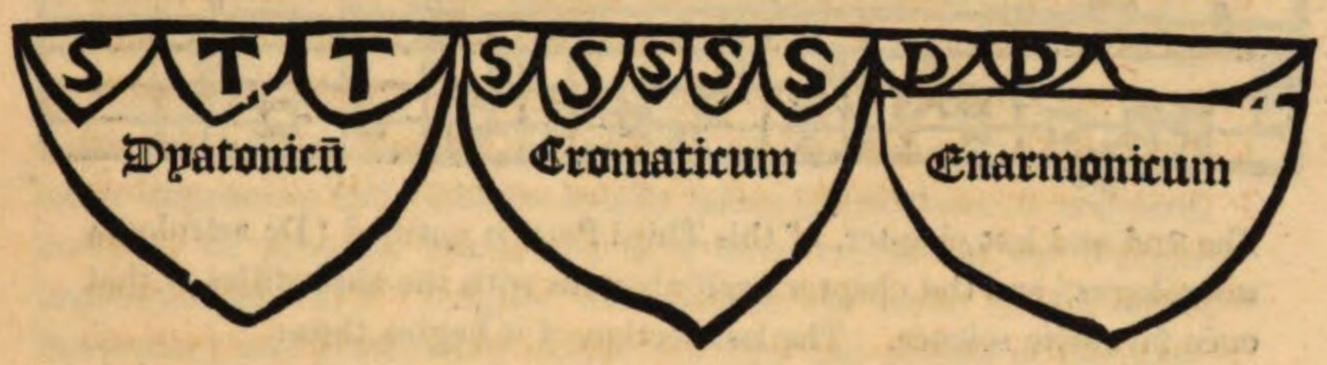
ego adimplebo illud. Decreui itaque antequam animi nostri vota promam. cuiusdā moderni errores huiusmodi. ac inscitiam expugnare et eam omnibus liquido erroneam. absolutissimeq; demōstrare. Hic enim quibusdam cauillationibus ac falsis omnino ineptijs: pium guidonē aretinū: qui sanctitate ac doctrina philosophuis merito preferendus: nitur oppugnare: O insignem calumniam. O impudentiam: ante hunc diem inauditam. Exclamat sepenumero demens: et multis contumelijs vociferatur. Quid clamas: quid angeris: Ante hinc discedam tui nefandissimi erroris te pudeat necessum est. Composuit etenim opusculum: circa musices disciplinam: in quo cum vellit quod boeti9 quinque libris comprehenderit: enarare. confundit apertissime ac peruertit omnem virtutis: ac doctrine ordinem. Preterea nedum insectatur Guidonem: sed etiam quocunq; nouerit illius sequaces obiurgat: lacerat et quoddam canino latratu stimulat. Laudat nunquam ioannem cartuste monachum: qui maximis preconiis opere suo extollit guidonem. Ecce contrarietas. Legisti aliquando priuate guidonis opusculum: Dum esses bononie: a me prestitum: et a te non intellectum: O hominis insitiam: o hominis iactantiam. Nam in calce sui operis dum monocordi diuisionem: que omnino confusio est: examinat: ait sē multis vigiliis: ac labore non modico antiquorum precepta lectitasse. ideo velle in hoc errorum neothericorum enitare. Videtis ne queso: quam inanis: quam arrogans: quam temeraria huius hominis reprehensio; Ubi musicorum monarcha Boetius: qui huiusmodi diuisionem luculētissimis rationibus probat: Ubi aretini ioannisq; cartusiensis diuisio peruulgatissima: quam nemo tam puerilis etatis. tam ībecillis sensus: cui huiusmodi demonstratio sit seclusa. Non omittam preterea huius viri crassam circa principia musices doctrinam: in qua lugubrando diu laborasse inquit. vt dictiones singulis cordis imponeret nouas: que ab ipso hoc modo describuntur. Psal: li: tur: per: vo: ces; is: stas. Que huiusmodi descriptionis conclusio est Psallitur per voces istas. O vecordiam: o ignorantiam non ferendam: Recognosce te ipsum. Describis enim apud antiquos vario stilo et pene inutili: et nos bononie: in bibliotecha* diui dominicilecti tauimus post Boetij codicem in tergo: fuisse decantatum.' &c.

The whole work is printed in a handsome Gothic type. On the recto of the 3rd leaf, we read 'Descriptio libelli;' beginning thus:

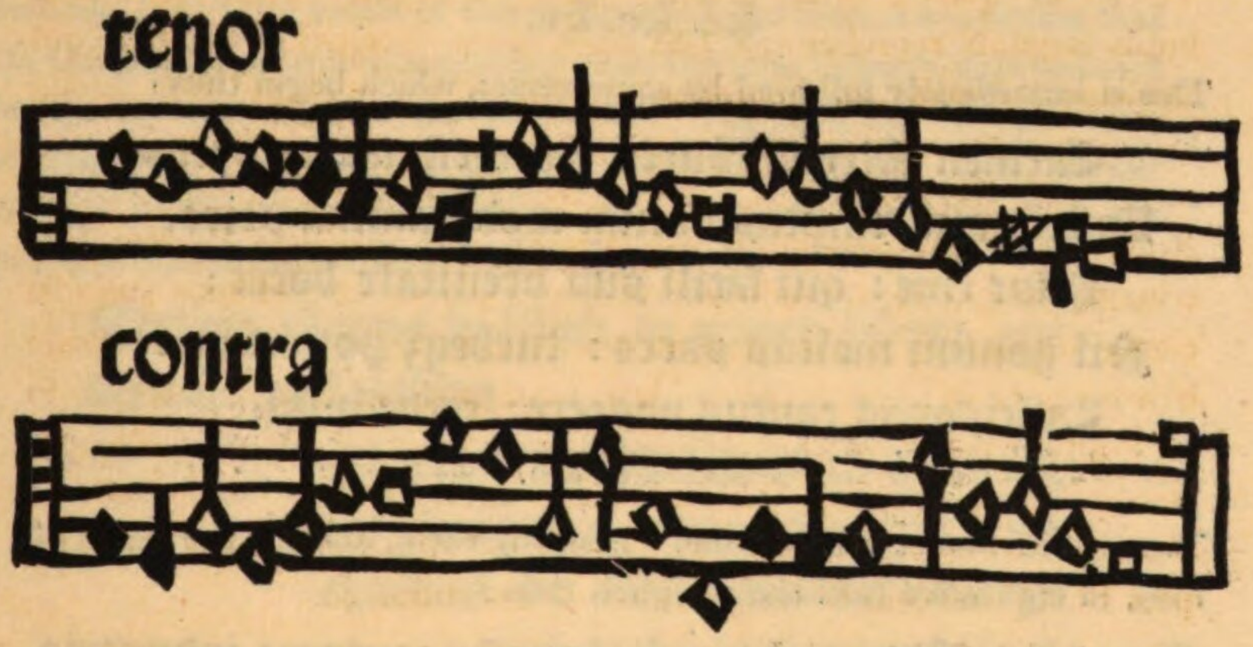
Compendium igitur nostrum quod tribus tractatibus fulcitur: florum libellus nūcupatur, &c.

* Sic.

The earlier chapters relate to 1. *The Nature of Music.* 2. *The Praises of Music.* 3. *Different kinds of Music.* 4. *Of the Human Voice.* 5. *Instrumental Music.* 6. *Difference between the Musician and the Chanter.* 7. *Of Sound, and Definition of Sound in general.* 8. *Of Voice, and of its Varieties.* 9. *Of Concord and Discord.* 10. *Of Harmony.* 11. *Of the first Singer, or Inventor of Music:* with a wood-cut. 12. *Of Three kinds of Melodies.* The illustration of the latter is according to this fac-simile.

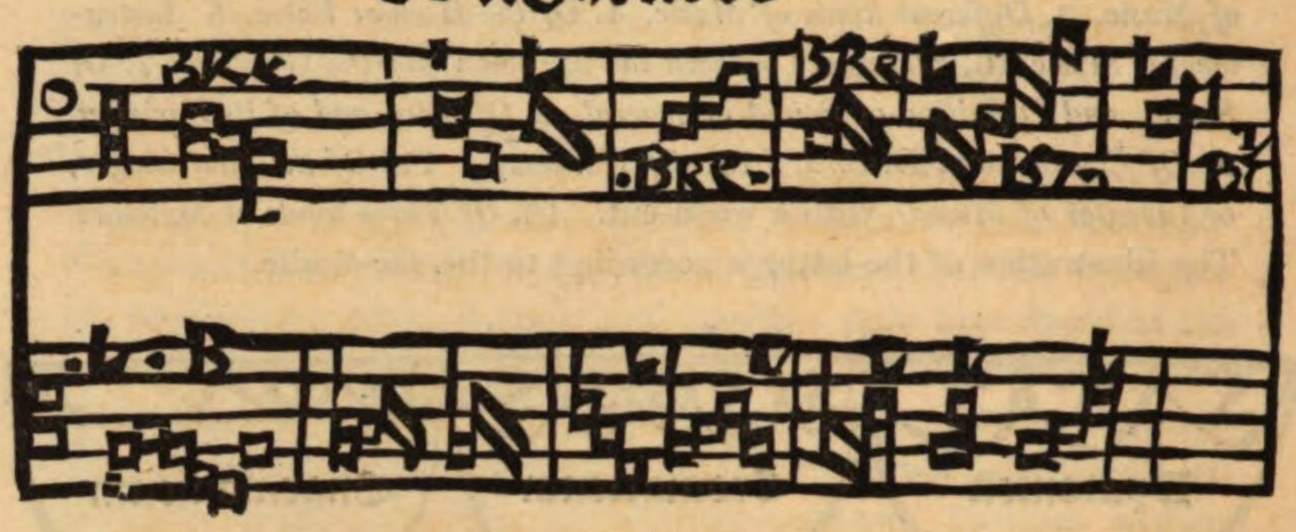


A few of the ensuing chapters have similar rude wood-cuts, by way of illustration; and from the 5*th chapter* of the Second Tractate, or division of the work—which treats *Whether the Chant should begin with the Soprano, Tenor, or Counter-Base,* I subjoin a fac-simile of a line of the tenor and cf the counter-tenor, on *sign.* e vij. *rev.*



From the 9th chapter of the Third Tractate—*Of Syncopy in the scored Chant*—the ensuing is given, as a part of the illustration:

de ligaturis.



The 2nd and last chapter, of this Third Part, is entitled 'De astrologia micrologus,' and the chapter itself abounds with the absurdities of that once favourite science. The last section of it begins thus:

Abetis igitur charissimi hoc nostro floruz li
ℏ bello vt pollicitus fuerā: quicquid sub vela,
mine ambiguitatis tegebatur: ac liuore quo
dam retentū patefactis anfractibus modo discussuz
atqz omni solertia ad vnguem vt dicit castigatum.

&c. &c. &c.

This is immediately followed by some verses, which begin thus:

Carmen Nicolaii burtii Parmeñ. ad lectorem
Dulcia qui temptas vocum modulamina scire.
Hunc eme: qui facili sub breuitate docet:
Nil homini melius sacro: turbeqz potentum:
Dulcisonos cantus noscere: crede mihi.

&c. &c. &c.

Twenty-six more verses ensue. Beneath them, and on the recto of i iiij, in eights, we read the colophon thus:

Impēsis Bñdicti librarij bonoñ. ac suma industria
Ugonis de rugerijs: qui propatissimus huius artis
exactor impſsus Bonōie. Añno dñi. m.cccc.lxxxvij.
die vltima aprilis.

The reverse is blank. The present is a fair sound copy of this interesting volume. In russia binding.

657. Bury (Richardus de). Philobiblon. *Printed at Cologne.* 1473. Quarto.

Editio Princeps. When I gave some account of the earlier impressions of this celebrated work in the *Bibliomania*, at p. 38, and noticed the confusion which prevailed concerning them, as well as the general ignorance of this first edition in particular, I little anticipated that it would fall to my good fortune to describe the present rare and estimable impression: an impression, which has escaped the knowledge of Maittaire, Clement, and Panzer; and the date of which La Serna Santander has, erroneously, affixed to the Spire edition of 1483. This latter impression had hitherto usually taken precedence: it will now, however, be probably considered as a mere reprint of the Cologne impression of 1473. Peignot has adopted the error of La Serna Santander; and gratuitously makes Veldener the printer of the book. Consult the *Annal. Typog.* vol. i. p. 449; the *Bibl. Curieuse*, vol. v. p. 435-8; *Dict. Bibliogr. Choisi*, vol. ii. p. 257; and *Répertoire Bibliographique Universel*, 1812, p. 378-9.

I have carefully collated this edition with the one published at Oxford, in 4to, 1599, (by Dr. T. James,) which latter is incorrectly designated as 'Ex collatione cum varijs manuscriptis editio jam secunda'—and the result of this comparison has been, a conviction that the Oxford edition contains nothing more than the Cologne impression;* being, sometimes indeed, less particular. The chapters to each have similar prefixes or head titles. We may be brief, but exact, in our account of the present impression. On the recto of the first leaf, the prologue commences thus:

Incipit plogus in librū de amore libroꝝ qui dicitur. philobiblon . . . . .

Niuersis xpī fidelibus ad quos pn̄tis scripture tenor puenerit. Richardus de buri miseratione diuina duuelmēsis† Epūs Salutē

&c. &c. &c.

* At the end of the last chapter but one, there is however this *addition;* not to be found in the above. 'Hic multas librorum conditiones circa librorum custodiam prætermitto, eo quod mihi pro præsenti videatur inutile talia recitare.' *Edit. Oxon.* p. 60.

† Sic.

A full page has 26 lines. There are neither numerals, signatures, nor catchwords; nor spaces between the chapters. In the whole, 48 leaves. On the recto of the last leaf, all that is printed is as follows:

effici confeſsorem in celis. Puris deniqz tā mē
tis q̄ corporis precibus rogent deum vt spiri
tum ad ymaginem trinitatis creatū. post pre
sentis miserie īcolatum ad suū reducat primor
diale prothotipū. ac eiusdem concedat ppetu
um fruibilis faciei ıspectum. Per dominum
nostrū iħesū cristū A m e n* - -

Explicit. philobiblon. sci. liber
de amore librorū Colonie īpreſ
sus anno dnī Mcccc.lxxiij. rē

The present copy, although not free from copious ms. memoranda, may be called a sound and desirable one. It is bound in blue morocco.

658. CALPHURNIUS. *Printed by Sweynheym and Pannartz. Rome.* 1471. Folio.

EDITIO PRINCEPS: with the Eclogues of NEMESIANUS. This first impression of the poet is attached to that of SILIUS ITALICUS of 1471; of which latter a full description has been already given, in vol. ii. p. 353. It is here found with a Latin version of HESIOD in the same volume: see the '*Supplement*' of this work. In the present place, we need only remark that, on conclusion of the poem of Silius Italicus, the text of Calphurnius begins on the recto of the succeeding leaf, thus:

C. Calphurnii carmē bucolicū incipit feliciter.
Coridon & Ornitus pastores
beniuoli interlocutores.

* This last sentence 'Per Dominum,' &c. is omitted in the Oxford edition of 1599, 4to.

Ondum solis equos decliuis
mitigat estas . CO .
Quatinus & madidis incūbant
prela racemis :
Et spument rauco feruentia
musta susurro .
Cernis ut ecce pater quas tradidit: Ornite uacce
Molle sub hirsuta latus explicuere genista ?
&c. &c. &c.

A full page has 38 lines; and the text comprehends, on the whole, 15 leaves. It is almost needless to add, that there are neither signatures, numerals, nor catchwords. On the reverse of the 15th leaf, we read the termination of the poem, and the subscription, as follows:

Plus tamen ecce meus plus est formosus Iollas .
Cantet amat quod quisq; leuant & carmina curas .

C. Calphurnii bucolicon carmen desinit.

It is singular to observe the total silence of Clement, Vogt, and Bauer, concerning this impression; while the former seems to attach considerable importance to impressions of a greatly subsequent date. The beautiful condition of this large and almost spotless copy can hardly be exceeded; and has perhaps rarely been equalled. It is in red morocco binding.

659. CALPHURNIUS. *Printed at Venice.* 1472. Folio.

With the AUSONIUS of 1472, and bound in the same volume; for which latter, consult vol. i. p. 272-4. For the same reasons that we have been brief in our account of the previous impression, we may observe the same brevity in regard to the one under description. On the recto of the first leaf, after the conclusion of the Opusculum of Proba Centona, (in the same edition of Ausonius,) we read as follows:

TITI CALPHVRNII SICVLI BVCOLI
CVM CARMEN ORNITVS
ET CORYDON FRA
TRES INTER
LOCVTORES AEGLOGA PRIMA .

ONdum Solis Equos decliuis OR .
mitigat Aestas
Quanuis & madidis incumbant
præla racemis :
E t spument rauco feruentia musta susurro .
C ernis ut ecce pater q̃s tradidit ornite uaccæ CO .
&c. &c. &c.

A full page has 36 lines. In the whole, 16 leaves. On the recto of the 16th, is the colophon; forming the general imprint, or criterion of the date, to the entire volume:

τέλος

TITI CALPHVRNII POETAE SICVLI
BVCOLICVM CARMEN
FINIT .
ANNO INCAR . DOMINICE . M . cccc LXXII .

The sound and desirable condition of the Ausonius of the above date, has been already noticed.

660. CAPELLA (MARTIANUS.) *Printed by Henricus de Sancto Urso. Vicenza.* 1499. Folio.

EDITIO PRINCEPS. Fossi justly remarks that this impression is called 'the first and very rare' by Seemiller. It has been well, but comparatively briefly, described by several bibliographers. The notice of it by Maittaire first claims our attention. This highly respectable authority observes, that Bunneman has erroneously cited a *Venetian* impression (*ex Bibl. Amerbach.* p. 48,) for the present *Vicenza* edition. He

also extracts a part of the prefatory address of Bodianus; which latter has been particularly noticed by Clement, and from the beginning of which we learn, that Bodianus 'is astonished at the negligence of booksellers or printers—who are constantly seeking publications with a sort of greedy avidity—that they should not have discovered a MS. of this author before the late period in which it was put forth.' He conceives that the innumerable errors of the text had operated as an insurmountable barrier to their views; and he affirms that he has himself 'corrected or restored 2000 passages, yet leaving numberless inaccuracies to be rectified by his successors.' See the *Annal. Typog.* vol. i. p. 689, note 2; and *Bibl. Curieuse*, &c. vol. vi. p. 219-220. Mittarelli, Seemiller, and Fossi, are rather brief, but sufficiently pertinent. *Append. Libror.* &c. col. 110; *Incunab. Typog. fasc.* iv. p. 109; *Bibl. Magliabech.* vol. i. col. 460. We proceed to a copious, and, it is hoped, accurate description of this interesting volume.

On the recto of the first leaf, in large lower-case Gothic type, 10 lines, we read the title thus:

Opus Martiani Capelle de Nuptijs Philologie ⁊ Mercurij libri duo. de grammatica. de dialectica. de rhetorica. de geometri[a]. de arithmetica. de astronomia. de musica libri septem.

The prefatory address of Franciscus Vitalis Bodianus, the editor, follows, and fills the reverse of the first leaf. On a ii, there is a prefix in 3 lines (of Roman capitals,) to what is called Liber Primus 'De Nuptiis,' which is succeeded by the opening of the poem, thus:

V: quem psallentem thalamis: quē mr̃e camœna
Progenitum perhibēt copula sacra deum:
Semina qui arcanis stringens pugnantia uinclis:
Complexuq; sacro dissona nexa foues.
Nāq; elemēta ligas uicibus: mundūq; maritas:
Atq; auram mentis corporibus socias.
Fœdere complacito: sub quo natura iugatur
&c. &c. &c.

After eight more verses, the text of the prose commences—and continues regularly throughout the volume. On the reverse of c iiii, what is called LIBER TERTIVS or 'De Arte Grammatica,' commences thus:

Vrsum camœna paruo
Phaleras parat libello :
Et uult amica fictis
r Commenta ferre primum :
Memorans frigente uero
Nil posse comere usum :
Vitioque dat poetæ .

The running titles extend to LIBER NONVS—or to that portion which treats OF MVSIC: the intervening subjects being described in the preceding general title. We read this prefix to the 9th Book:

Eiusdem Liber Nonus .
De Musica .

Am Facibus lassos spectans marcentibus ignes
Instaurare iubet tunc hymenæa Venus .
Quis modus inquuit erit ? Quo nā Sollertia fine
i Impedient thalamos ludere gymnasia ?
Diriguit comis blandisque assueta uoluptas
Et noster pallens contrahit ora puer .
Ipsa etiam fulcris redimicula nectere sueta
Flora decens trina anxia cum Charite est .
&c. &c. &c.

On the conclusion of the poetry, the prose begins thus: 'Et cum dicto resupina paululuz: reclinisque pone consistēs sese permisit amplexibus Voluptatis.'

On the reverse of f 5—from the same portion of the work—is the following; the succeeding and concluding part being of a warmer, but of an exquisitely tender, character:

Aurea flammigerum cum luna subegerit orbem
Rosis iugabo lilia .
Virgo deusque sacro sociabunt fœdera lecto
Fulcris parate cinnama .

Hesperus intactam seruet lz usque puellam
Nuptam uidebis Phosphore .
Nec matris lacrymæ : prassi nec uiribus ungues
Nexus ualebunt rumpere .
Ne thalamos metuas : eris hoc : qd' Iuno tonāti ēs
Quæ nunc sorore dulcior .
Si placuit docti Sollertia sacra mariti :
Magis placebunt oscula .
Aurora exoriens roseis spectabit ocellis
Floris resecti præmia .
&c. &c. &c.

On t iii, reverse, 'Quid sit officium Musicæ:' on u ii, 'Quid sit Rhythmus'—with the various kinds of poetical metres. On the reverse of u v is the colophon, as follows:

Martiani Capellæ Liber finit : Impressus Vicentiæ Anno Salutis M . ccccxcix . xvii . Kalendas Ianuarias per Hen ricum de Sancto Vrso Cum gratia & priuilegio decem annorum : ne imprimatur neq; cum Commentariis : neq; sine : & cætera : quæ in ipso priuilegio continentur . Laus Deo & beatæ Virgini .

A leaf of Errata or 'Castigatiōes erratorum' follows, and closes the volume. On the reverse of this leaf is the register; from which we learn that all the signatures run in sixes, with the exeeption of a and b, which are in eights. The printer's device, and his initials (R-V- with a cross between) is beneath. The present is a fair sound copy, in foreign red morocco binding.

661. Capella (Martianus). *Printed by Bertochus. Modena.* 1500. Folio.

As this impression seems to be only a reprint of the preceding—improved, however, by the 'labour, care, and expense' of the editor or printer—(so the prefatory address to Aretino testifies) we may be brief in the description of it. On the recto of r iiij, in sixes, we read the colophon thus:

> Martiani Capellæ Liber finit . Impressum Mutinæ .
> Anno Salutis . M . CCCCC . Die . XV . Mensis Maii .
> Per Dionysiū . Bertochum .

The register is by the side of the printer's device. From the former we gather, as above specified, in regard to the order of the signatures. The device is sufficiently barbarous. Panzer, vol. ii. p. 153, refers to Maittaire, Mittarelli, and Tiraboschi, vol. iv. p. 380; although this impression also is noticed by Clement, *ut supra*. The present is a sound copy, in calf binding.

662. Cassiodorus. Historia Tripartita, &c. *Printed by Schu'szler. Augsbourg.* 1472. Folio.

This volume comprehends excerpts from the Geek text of Socrates, Sozomen, and Theodoret, translated into Latin, by Epiphanius, and 'compendiously reduced and digested into proper order,' by its editor Cassiodorus. The prefix, at top of the recto of the first leaf, gives us the greater part of this information:

> In hoc corpore continentur tripertite historie ex Socrate Sozomeno et Theodorico in vnū collecte et nuper de greco in latinū translate.
>
> libri numero duodecim.

A short preface, by Cassiodorus, is beneath. On the recto of the following leaf the work begins; the first leaf being almost entirely occupied by a list of the contents. There are neither capital initials,

signatures, numerals, nor catchwords; but the volume contains 192 leaves. On the recto of the 192nd leaf is the colophon, thus:

Nistorie tripertite libri numero duodecim. iam domino prestante finiunt feliciter. Non quidem cirographati Sed ipa. que a sūmo demisa est. arte; Per Johan nē Schu'szler regie vrbis Augustensis ciuem qm̄ diligē ter impresi. Anno salutifere incarnationis Christi Hiesu. Millesimoquadrigētesimoseptuagesimosecun do; Circiter nonas februarias, Laus almipotenti, Amen,

The reverse is blank. Maittaire (and Zapf after him) has referred to the wretched authority of La Caille, where there is only a very superficial mention of this edition. *Hist. de l'Imprimerie,* &c. p. 28; *Annal. Typog.* vol. i. p. 311, note 2. Seemiller and Braun are copious and satisfactory. They tell us that De Bure had never seen this edition, although he mentions it; (vol. v. n°. 4394,) and that Cave, Possevinus, and others, who notice the works of Cassiodorus, and the impressions of them, were ignorant of its existence. Hence they justly conclude its rarity to be great. *Incunab. Typog. fasc.* i. p. 37; *Not. Hist. Lit. de Libr. rarior.* pt. i. p. 148. The present may be called a most desirable copy; and is in russia binding.

663. Cato. Ethica, seu Disticha de Moribus. *Printed at Augsbourg.* 1475. Folio.

Editio Princeps. This impression is accompanied by a very copious commentary of Philip de Pergamo, and the printer of it is justly considered to be *Anthony Sorg;* whose types (according to Seemiller) in the 'Homiliæ St. Augustini, 1475,' and 'Præceptorium divinæ legis Ioannis Nideri, 1475'—where his name is inserted in the colophon—are in perfect conformity with those of the present volume. A prefatory epistle of the commentator, and an alphabetical register or table of the explanation of common phrases, containing 56 leaves, precede the body of the work. A dedication to John Galeazzo, a Milanese of rank, by the commentator—whose name is revealed in the body of it—ensues; occupying 2 leaves and a half. Towards the bottom of this third leaf,

begins the proheme of Cato to his son: 'Nunc te fili carissime docebo q°. pacto mores tui anima cōponas:' This brief and self-explanatory observation affords the prosing commentator with matter of reflection sufficent to fill 64 leaves. 'The author of the commentary (says Seemiller) whoever he may be, besides having introduced very little that is explanatory of the sense of the original, has thought fit to make such copious and unconnected digressions, that this edition, which otherwise would have filled but few pages, is extended to 483 leaves, or to double this number of pages.' *Incunab. Typog. fasc.* i. p. 72. According to Ernesti—the editor, Philip de Pergamo, lived towards the close of the XIVth century.* *Fabric. Bibl. Lat.* vol. iii. p. 260.

Bibliographers have contented themselves with giving the following rather copious colophon, which will be found upon the recto of the last leaf:

Ob prime omninm rerum cause preconia: militantis qz ecclesie eruditōez, Cathonis magni autoris moralisimi ethica pregnantisima, torquēdo Auguste imposita. In qua facultatū pluriū gaza recondita est vberrima. Ex qua siquidez quisquis opusculi p̄sentis lector attent9, ex cerpe amplisime fructificatōis palmites poterit: summi ac immortalis opificis presidio finit felici9 Incarnatōis

* The reader will find some account of Caxton's translation and impression of the original text of the author, in the recent edition of our *Typographical Antiquities*, vol. i. p. 195-200; where the notes, being chiefly extracts from Warton's *Hist. of Poetry*, vol. ii. p. 166, &c. are well worth perusal. Seemiller coincides with Warton in the name and chronology of Dionysius Cato, the author of the work; who appears to have lived under the Antonines, before Constantine the Great. 'The maxims and rules (says he,) contained in this treatise, have been familiar to youth, and established in the schools, since the time of Charlemagne, ('Carolus Maguus';) although some of them are not quite consonant to the principles of Christianity.' Seemiller here quotes a German writer of the name of Hamberger: *ibid.* Braun copies the language of Seemiller; *Notit. Hist. Lit.* pt. i. p. 178. Yet Baillet, in oposition to the opinions of Alciatus, Scaliger, and Fabricius, says, that 'Les plus judicieux estiment que c'est l'ouvrage d'un Chrétien.' *Jugemens des Savans;* vol. iii. pt. ii. p. 62. The part which Joseph Scaliger took in the Greek metrical version of the distichs, and concerning which there is a curious note by De La Monnoye, in the work here last cited, appears to have escaped Warton. The voluminous commentary of Philip de Pergamo was sometimes called 'Catonis Ethica Moralisata, Sive Speculum Regiminis;' Zapf; *Annal. Typog. August.* p. 15.

saluberrime anno. M.CCCC.lxxv: die crastina festi omnium sanctorum ·:·

Laus supno artifici mundum pugillo continenti eiusqz gloriose ac intemerate genetrici·:·

There is, beneath, in this copy, an ancient impression of 4 lines of types which are not covered with ink.

A full page contains 40 lines. There are neither signatures, numerals, nor catchwords. The initial letters, as Braun rightly observes, are sometimes omitted and sometimes introduced. The paper, as the same bibliographer remarks, is rather firm than delicate. Both Seemiller and Braun unite in assigning this volume to a place among the 'cimelia bibliothecarum.' It seems unnecessary to quote any other authority mentioned by Panzer, vol. i. p. 106. The present is a fine genuine copy, in russia binding; and so large, that nearly one half the fore-edges of the leaves are uncut. A fine duplicate copy of this edition was purchased by the Duke of Devonshire, at the sale of the Alchorne Books, for 9*l.* 19*s.* 6*d.*

664. Celsus (Julius). De Vita et Rebus Julii Cæsaris. *Without Name of Printer, or Place.* 1473. Folio.

The reader will be pleased to examine what has been said concerning the author, and the contents of the book under description, at pages 290, 291, of the first volume of this work. He will learn, from hence, that Clement has been copious and instructive relating to it; but we may here add, that a yet more particular account of it will be found in the first *Crevenna Catalogue*, (1775,) vol. v. p. 150-2. It seems, from each authority, that the Commentaries of Julius Cæsar (with which this biography of the same character is printed) are sometimes placed before, and sometimes after, the original work of Celsus: a matter of perfect indifference. Crevenna seems to exult in the possession of this rare book; and although we may agree with Panzer in observing that he is wrong, respecting the printer (*Arnold ter Hornen*) by whom it was probably executed, we must yet differ from Panzer himself in assigning it to the press of *Eggesteyn*. It is, in all probability, (as Lord

Spencer has remarked*) the production of *Fyner's* press. See Panzer's *Annal. Typog.* vol. i. p. 18; and consult the note in Maittaire's similar work, vol. i. p. 326, note 2: which latter refers us to the *Menagiana*, vol. ii. p. 99, vol. iv. p. 80.

On the conclusion of the original commentaries, by Cæsar—or on the recto of the 156th leaf, without prefix—we read the beginning of the Life of Cæsar, thus:

ap Julp cesaris dictatoris exordia. At pleraqz mortaliū fragilia pgressus magnifici. finis p̄ceps. adolescēs haud sane fuit diues q̄uis nobilissima de stirpe. Siq̄dem ab &c.

The preceding forms the first three lines. I subjoin, as a specimen both of the composition and of the frequent contractions which occur in the inelegant mode of printing, the account of the *death of Cæsar:* being the *first printed text* upon that subject.†

Cesar idibus marcijs turbate valitudinis causa aliqdiu domi detētus tādē . d . bruto ortante ne expectantē senatū frustrareť ad ml'tum diei spacii . hora scz q̄nta venit in curiā pompeyanā que est trapei‡ rupis in latere expedicōm pticam animo agitans ibi dum assedissz diu rati eum sub pretextu obsequij circūsistūt. cum cimber tullius qui p̄m9 sibi tanti facinoris ptes assūpserat accedens nescio q̄d poposcit . Negāti in pn̄s inq; aliud tēp9 rem trahēti ab vtroq; hūero togam manibus arripuit exclamantē ista quidem vis est cassius in-

* His Lordship's observation (taken from the ms. memoranda book of the late Bishop of Ely—as imparted to him by Lord S.,) is as follows: 'The edition of Cæsar with Julius Celsus of the year 1473, is printed with exactly the same characters as Petri Nigri contra Judæos, by Conrad Fyner de Gerbussen, at Esslingen, 1475, and is therefore erroneously attributed to Eggesteyn by Panzer and others. On a comparison of an edition of the German Bible with the treatise of Petrus Niger abovementioned, I find the characters to agree perfectly; and I have therefore no doubt but that the Cæsar and the Bible were both printed by Conrad Fyner.' See note, vol. i. p. 44.

† The above extract is in Gothic type, in the original. ‡ Sic.

fra iugulum vulnerat . cesar cassij pugione erepto . brachio q; eius traiecto dum assurgeret alio vulnere remoratus est . qd' vnum ex omnibɔ letale medici dixē . sz ad vnā vitam finiēdam tale vulnus vnū satis est . Tū se vndiqz ab oībɔ stricto ferro peti videns neq; soli inter tantos ꝛ inermi q̃tq̄- auxilij esse intelligēs spm̄ recollegit . ne quid indecoꝛ moriēs diceret aut faceret ne ꝛ ōnino aliquid dixit. nisi ꝙ ad primū vulnus parū per infremuit . nulla voce tū emissa . ꝛ M . bruto in se irruenti grecū fertur nescio qd' breue dixisse de quo cesarem ip̄m dicere solitum refert cicero epl'arum ad athicum libro . xxxix°. Magni refert q̃d hic velit sz quicq̃t uolet ualde volet . Et ip̄e quid' in extremo toga caput obnubit . leuaq; sinū vestimenti ad inferiores partes corporis extēdit quo casus essez honestior . Ita ille qui tot terras primū post in urbe roma terrarū orbem mira felicitate subegerat vna hora . iij . ac . xx . vulneribɔ ad terram datus occubuit . &c.

On the recto of the following, and last leaf, we read the colophon, as before given :*

Explicit Liber. Deo Gracias. ⁊c
Anno Dñi. M.°CCCC.° LXX°
Tercio

There are neither numerals, signatures, nor catchwords. The present is a very fine copy of this curious and estimable volume; and is bound in dark-stained red morocco.

* See vol. i. p. 291.

665. CENSORINUS. (DE DIE NATALI.) CEBES, EPICTETUS, &c. *Printed by Benedict Hector. Bologna.* 1497. Folio.

EDITIO PRINCEPS of Censorinus. This volume exhibits a very beautiful specimen of the Roman type, and contains some early versions of Greek authors, which render it rather a desirable acquisition to the collector. It seems to have been in less estimation than it merits. The recto of the first leaf presents us with a list of the contents of the impression, thus:

Index librorum: qui in hoc uolumine continentur.
Censorinus de die natali.
Tabula Cebetis.
Dialogus Luciani.
Enchiridion Epicteti.
Basilius.
Plutarchus de Inuidia & Odio.

The Greek type, of which the margins contain numerous specimens, is also exceedingly elegant. On the recto of h ii, and the last leaf, is the following imprint:

Impressum Bononiæ per me Benedictum hectoris bononiēsis adhibita ꝑ uiribus solertia & diligentia. Anno salutis. M. cccclxxxxvii. quarto idus Maii Illustrissimo Io. Bentiuolo reip. bonoñ. habenas fœliciter moderante.

From the register, beneath, we gather that the signatures a and b run in sixes—and c to f, inclusively, in fours; g has 8, and h 2, leaves. The printer's device, a B within a triangle, surrounded by a circle, and a double cross above—all upon a black ground—is below the register. Copies of this impression were in the Crevenna, Pinelli, and Askew Collections. The present is a sound copy; in calf binding.

666. CHRONICON PONTIFICUM IMPERATORUMQUE.
Printed by J. P. de Lignamine. Rome. 1474.
Folio.

EDITIO PRINCEPS. The late Bishop of Ely set an exceedingly high value upon this work. The copy of it which he possessed (much inferior to the present in condition) was obtained from Mr. James Edwards, on condition of its becoming the property of Sir M. M. Sykes, Bart. if he should survive his Lordship. The death of the Bishop has put Sir Mark in possession of the same copy, which he justly treasures among the rarities of his Collection; and which, till the recent acquisition of the one under description, he had imagined to be *unique* in this country. The reader is, therefore, probably anxious to become acquainted with the contents of a volume upon which so extraordinary a value is placed: but he will find that its intrinsic worth does not arise from any chronicled accounts of 'Popes and Emperors;' but from the text presenting us with the *earliest printed* memorandum, or statement extant, of the proceedings of some of the ANCIENT PRINTERS on the continent. If Mentelin, Maittaire,* Schoepflin, or Meerman, had been acquainted with such statements, they might each have taken up very strong positions in favour of the respective artists whose claims they supported. But our account must proceed methodically.

This small volume contains an abridged Chronicle, or Record of Events, from the beginning of the world to the 4th year of the pontificate of Sixtus IV. It was divided into two parts (the first part ending at the year 1312,) and reprinted by Eccard among the *Scriptores Medii Ævi*, tom. i. col. 1150; but the first part was much improved by the assistance of a MS. from the Berlin library, of which the reputed author is RICCOBALDI, of Ferraria. The second part, from the year 1312, was reprinted from the text of this impression. Muratori, who has also reprinted both parts, (vol. ix. *Scriptor. Rer. Italicar.*) thinks it safer to ascribe the first part to an anonymous author; but the second (after Eccard) to De Lignamine himself. Yet, as Audiffredi justly observes, this printer assigns no author whatever to any part: not even dividing his work into sections and epochs: just following his copy—'compendiosus quidam catalogus'—as he found it: except that (as Audiffredi remarks in a note,) he may himself have been the author of the whole

* Maittaire relies exclusively upon Labbe, *Nov. Bibl.* p. 354, no. MIV.

of the intelligence which relates to Pope Sixtus IV. *Edit. Rom.* p. 163. It is remarkable that Audiffredi should not have discovered the passages (hereafter quoted,) concerning the early printers. His omission of such passages must imply either his negligence or want of good fortune; since he says he had 'examined' the volume. Laire, although he gives a tolerably good account of this Chronicle, was also ignorant of such passages. *Spect. Hist. Typog. Rom.* p. 212, note *ee*. Why Laire is to be censured by Audiffredi, for the exclusive mention of Cardinals Bessarion, Borgia, Roverella, Marco Barbo, Riari, and Estoutevilla—because they are noticed in this Chronicle—does not very clearly appear. We now come to the Book itself.

The first 7 leaves are occupied by a prefatory epistle of the printer, having this prefix:

> Ioannes Philippus de Lignamine
> Messanen̄ . Syxto . IIII . Summo
> Pontifici etc.

On the recto of the 3rd leaf, De Lignamine thus mentions the MS. from which this Chronicle is printed:

> Cum igitur nuper inciderim in compē-
> diosum quendam Cathalogū pontificū
> imperatorumq;: qui cuncta memoratu
> dignissima illius ęui gesta percurreret:
> & ī tua. B. quasi fabulā expleret: & plau-
> sum daret: is mihi dignus uisus est: quē
> imprimi iuberem & nomini tuo dicarē:
> &c. &c. &c.

On the recto of the 8th leaf, is the following prefix to a list of the contents of the several ages of the world, &c. &c.:

> Incipit Crononica* summorū
> Pontificū Imperatorūq; : Ac
> de septē ętatibus mūdi ex . S .
> Hyeronimo: Eusebio aliisq; ui
> ris eruditis excerpta . & primo
> De septem ętatibus mundi .

* Sic.

Towards the end of the *Sixth Age* of the world, the death of Cesar is thus told—see p. 248-9 ante.)

> Cęsar occiditur a Bruto & Cassio & ab aliis uulneribus. xxii. confessus* in curia in capitolio idibus Martii cadauer eius in cineratum cinis mox conditus est in uase ęreo: qui est in uertice colūnę quę dicta est Iulia: quę nunc uulgo dicitur aguda . dcc . xiiii .

We proceeed to less common-place extracts. During the pontificate of Pope Pius II—between the years 1458 and 1464—the mention of Gutenberg, Fust, and Mentelin, thus occurs:

> Iacobus cognōmto Gutenbergo: patria Argentinus & quidam alter cui nomen Fustus imprimendaꝝ litteraꝝ in membranis cum metallicis formis periti trecentas cartas quisq; eoꝝ ꝑ diem facere innotescūt apud Maguntiam Germanicę ciuitatem . Iohannes quoq: Mentelinus nuncupatus apud Argentinam eiusdem ꝓuincię ciuitatem: ac in eodem artificio peritus totidem cartas ꝑ diem īprimere agnoscitur .

On the 6th leaf beyond—while describing the pontificate of Paul II., who succeeded to the Papal Chair in 1464, and was Pontiff till 1470—the names of Sweynheym and Pannartz, and Ulric Han, are thus introduced before the year 1466:

> Conradus Suueynem: ac Arnoldus pan arcz Vdalricus Gallus parte ex alia Teuthones librarii insignes Romā ueniētes primi imprimendorum librorum artem in Italiam introduxere trecētas cartas per diem imprimentes .

* Sic.

No other printer, as far as I can discover, is mentioned in this Chronicle; and upon the foregoing extracts it may fairly be observed that, upon the whole, they seem entitled to credit. That the name of Schoiffer should have been omitted, when it appeared in the coloph on of the Psalters of 1457, and 1459, is rather singular. Gutenberg is also erroneously said to be a native of Strasbourg, instead of Mentz: but this is a venial mistake. The introduction of the names of Sweynheym and Pannartz, and Ulric Han, before the year 1466, may excite a suspicion that De Lignamine knew of some work, printed at Rome, of that period, with one of these printers' names subjoined. Such work is, however, unknown to modern times. Although these notices are exceedingly brief, and are rather in the character of memoranda, yet it must be remembered that they were published *within* 18 *years of the first, and* 8 *years of the last event recorded;* and, in every probability, from the testimony of one who had absolute knowledge of the facts detailed. They are exceedingly curious and interesting; and, in the main, supported by the best evidences upon the subject. We now hasten to close the description of the volume. The other events recorded being in the usual style of chronicles, it only remains to observe, that the colophon, which is on the recto of the last leaf—above the register—is exactly as follows:

Romę in domo Nobilis uiri Iohannis
Philippi de Lignamine Messanen̄ . S . D
N. familiaris hic libellus impr̄ssus. ē. Anno
dn̄i MCCCCLXXIIII . Die XIIII . mēsis Iulii
Pont . Syxti . IIII . anno eius tertio .

The reverse is blank. There are neither numerals, signatures, nor catchwords; and a full page contains 24 lines. This work is rather carelessly and inaccurately printed, as if executed under the pressure of extreme haste. It is, without doubt, to be ranked in the class of very rare books. The present is a sound and most desirable copy; in russia binding.

667. Chronicon Nurembergense. *Printed by Koberger. Nuremberg.* 1493. Folio.

Editio Princeps. The course of our researches has at length brought us to this very extraordinary volume; which, notwithstanding that it is by no means rare, cannot fail to be always interesting to the lovers of ancient printing and ancient engraving. If Koberger had printed only this Chronicle, he would have done enough to place his name among the most distinguished of his typographical brethren; but he has other, and nearly equal, claims to a very marked celebrity. Our object, however, is confined to the book before us. The engravings are upon wood, and are executed by Wolgemut and Pleydenwurff; the former of whom was the master of Albert Durer. When the reader is informed that there are upwards of *Two Thousand Two Hundred* and Fifty* impressions (many of them however repeated) of these wooden cuts, he has learnt enough to conceive (if not in possession of the volume) that such a chronicle must at least be a very amusing production. The ensuing specimens of a few of the more curious embellishments must also increase his desire of obtaining the originals. As it is my intention to be rather unusually copious upon this article, the reader is requested to follow me with proportionate patience; and, in the end, to forgive me if the description be unnecessarily extended.

And first, in regard to the *Author* of the Chronicle. Trithemius, who was a contemporary, tells us, in his *De Scriptorib. Ecclesiast.* 1494, fol. 139, rev. 'that the author was Hartman Schedel of Nuremberg, a German physician; who compiled it from I. P. Bergomensis and other historiographers, adding a few things on his own authority.' Vossius, *Hist. Lat.* 1651, 4to. p. 573 is of the same opinion; as quoted by Placcius and Clement. Lindenborg had also the same notion, on the exclusive authority of Trithemius. See *Theatr. Anon. et Pseud.* 1708, p. 272. n°. 1073. Fabricius agrees with the preceding, in this conclusion. *Bibl. Med. et Inf. Ætat.* vol. iii. p. 568. Heumann, however, in his *Schediasma de Anon. et Pseudon.* pt. ii. ch. ii. § xxxiv. p. 147, has well observed—that Schedel may be considered as the editor, rather than the author, of the Chronicle; having enriched it by his own and other additions. The second and third colophons (beyond extracted)

* My friend Mr. G.V. Neunburg possesses a *ms. list* of all these cuts; but as each leaf is accompanied with letter-press, and as the leaves are all numbered, the insertion of it is not necessary.

do, in fact, denote that he was the collector and corrector, rather than the author, of the work. This is also observed by Clement, whose notice of the book is copious and interesting; yet the information, after all, is only an amplification of what was first advanced by Trithemius.

We proceed, in the second place, to describe the volume itself; and to avail ourselves of such aids as former descriptions may hold out: premising, however, that such descriptions are, in general, short, vague, or desultory. This work is printed upon an imperial folio paper, of a mellow pleasing tint; although the greater number of copies which I have seen, are of a tawny and even dingy tint—arising, probably, from the little care that was formerly taken of them: since no ancient book of equal entertainment could have been introduced to the notice of children. The present copy, although perhaps matchless in regard to *size* and *condition*, is of this description. A copy of extraordinarily-white colour, as well as large dimensions, is in the choice library of the Right. Hon. Thomas Grenville.* My friend Mr. Bolland also possesses a very large and sound copy of it; and one of fine color, but of less dimensions, is in the collection of another friend, Mr. Neunburg. A fifth copy, tawny throughout, but sound and desirable, is in the library of my neighbour and friend Mr. Kendal. I think I have seen five or six *other* copies; most of them yellow, defaced, and imperfect. But we hasten to a description of the contents of the volume.

Those bibliographers are in error who observe that there is no title to the book; as, on the recto of the first leaf, having a very large capital initial, and being printed in large lower-case Gothic type,—we read this prefix:

Ꝛegistrum
huius ope=
ris libri cro=
nicarum-
cū figuris et ymagi
bus ab inicio mūdi:

The reverse is blank. A table of contents, in 19 leaves, not num-

* Obtained from Messrs. J. and A. Arch; booksellers.

bered, succeeds. The recto of the ensuing leaf is numbered Foliū I. The numerals extend to fol. CCC ; (the end of the volume) being however omitted, for six leaves, after folio CCLXVI. The leaf numbered CCLXVII, ought to be CCLXXIII, according to such intervening leaves; of which a blank leaf forms one. These six leaves are, in the present copy, placed at the end of the book, after the last colophon.

The preceding will perhaps be the principal and immediate feature for the possessor of the volume to attend to. But the bibliographer has a copious field for his amusement. The entire work is divided into Seven Ages ; and the first age, as may be anticipated, is devoted to the antediluvian period. On the reverse of the first numbered leaf we are presented with a large and magnificent cut (nearly 15 inches in height, by 9 and a half in width) of the *Almighty Creator*, seated in a Gothic chair, with his right hand elevated, and his left resting upon a globe. He is surrounded by clouds, with groups of children above and below ; and two wild men, supporting a blank heraldic shield, are beneath. His attendant spirits, a circular group of angels, are on the opposite page : with the hand of Omnipotence in the left corner. The four following cuts, representing the works of creation for the first four days, are designated by mere circles, with the hand of the Almighty, as before, at top, in the left corner. The creation of *Birds* and *Fishes*, and of *Adam*, is described in the two ensuing cuts. The *Sanctification of the Sabbath*, which follows, is one of the most curious and elaborate in the whole. The Almighty is seated in a chair, surrounded by an immense host of celestial spirits ; and beneath, are the signs of the Zodiac, the Planets, and the Earth in the centre. The winds, in the four corners, are executed with unusual effect. The *Creation of Eve*, the *Eating of the Forbidden Fruit*, and *the Expulsion of Adam and Eve from Paradise*, are the next subjects described. The *Nourishing of Cain and Abel*, at fol. ix, is singularly rude and strange. Adam, clad in the skin of a wild beast, is at work with a pick-axe ; and either Cain or Abel is sucking at the breast of Eve. THE BUILDING OF THE ARK, on the recto of fol. XI, is not quite so barbarously represented as might be imagined : yet we see a strange anachronism in making the return of the dove, with the olive branch in her mouth, before the vessel is built ! The woman dipping the bucket into the sea, at the head of the vessel, is naturally enough described—but this species of detail would have no bounds.

At the commencement of the *Second*, or immediate postdiluvian, *Age*, we are presented with a border of *Fourteen Monsters*. Seven more Monsters are on the reverse of this XIIth leaf.

Of these beings, the reader (if he possess the work) may be divided in his opinion to which of them he should assign the palm for *monstrosity:* but if the *ensuing representations* of the first and last, are not equally extravagant, they at least exhibit equal spirit of conception, and freedom of pencilling, with either of them:

The *sixth* Monster in this list, is a man with one leg and a gigantic foot; under the shadow of which latter he is supposed to be enjoying himself in a recumbent attitude: as may be seen in the fac-simile of it in vol. i. p. 139, of the recent edition of our *Typographical Antiquities.* Those extraordinary creatures, who are gravely represented as having so large a bottom lip, and such an immense pair of ears, that they cover the face, or body,—the former 'sleeping upon the under lip'—are not a little curious in their appearances!

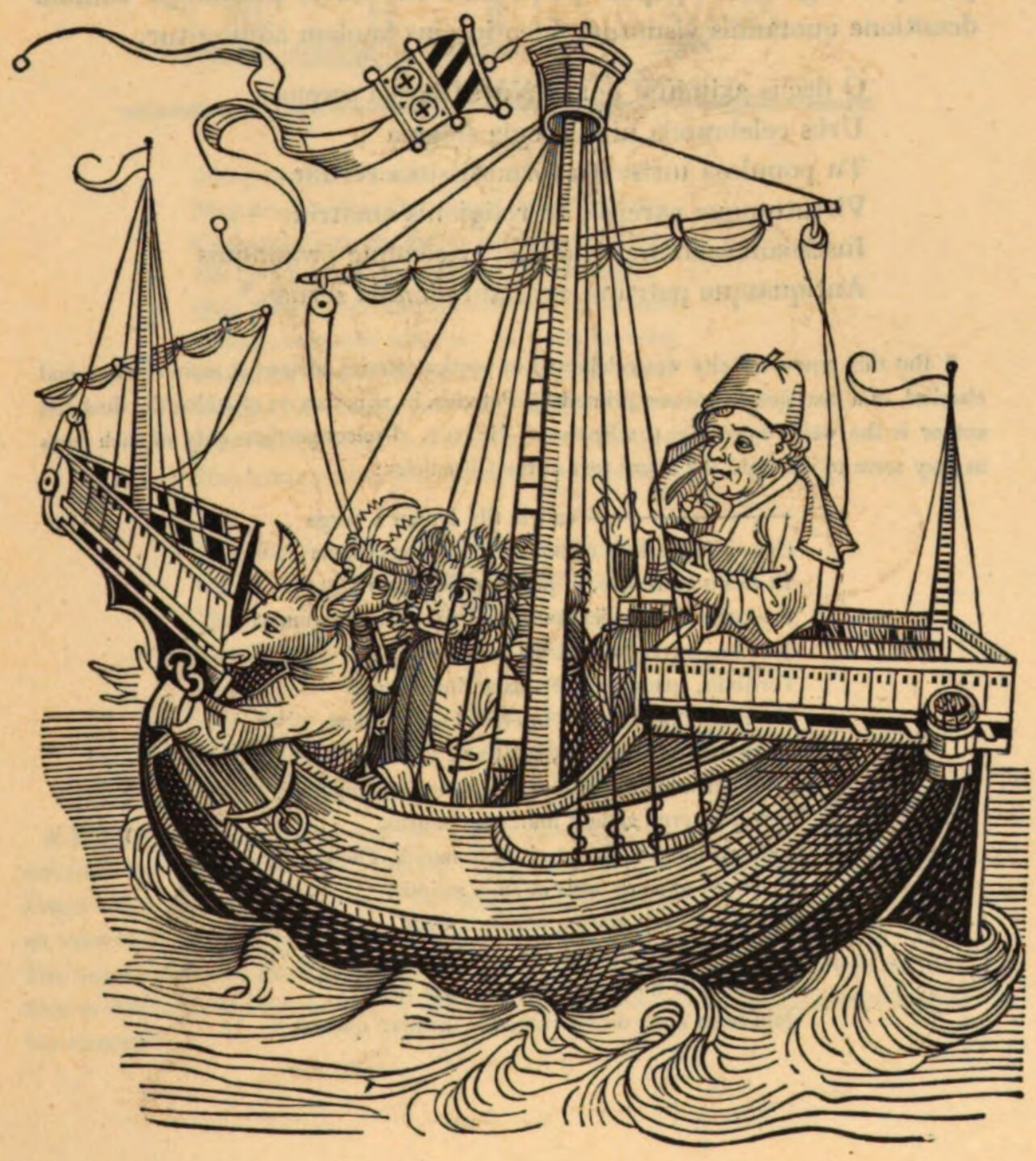
As a contrast, let us view the physiognomies and costumes of the four following fair ladies, which are taken from folios XIV and XV. The branches, before them, are parts of a genealogical tree.

We now begin to enter a wilderness, as it were, of embellishments of almost every description. Patriarchs (with 'spectacles on nose,') Martyrs, Learned Men, Cities, and fenced Towers, surround us on all sides. From such a 'motley group' I can select only what appears to be the most curious and extraordinary. Leaving the reader to stop, for one minute, at the simplicity marked in the delineations of the *Exposure of Noah, Lot's Wife turned into a Pillar of Salt,* and the intended *Sacrifice of Isaac,* and *Joseph interpreting the Dreams of Pharaoh,* &c. &c., I must lead him directly to folio XLI, recto; where, in the *Third Age of the World,* and beneath a large whole length of Saul, 'the first

King of Israel,' we have one of the most elegant and best executed embellishments in the volume. The subject is, *Ulysses approaching the shores of Circe.* In the original it forms one cut ; but the limits of these pages not allowing of such a representation, it is presumed that it loses very little of its effect by the following unavoidable arrangement.

It must be confessed, however, that there is no slight absurdity in making the figures in the vessel actually converted into brutes, before they can be supposed to have partaken of the enchanted cup :—and in representing the steersman, intended for ULYSSES, with the μῶλυ in his hand—before he could have landed. Of the women, the ATTENDANT of CIRCE is perhaps the prettiest and most interesting female figure throughout the Chronicle.

The reverse of folio XCIX, and the recto of fol. c, are occupied by an immense wood-cut of the *City of Nuremberg*. A description of the same city is on the reverse of fol. c. The marvellous account of this 'famous City of Nuremberg,' is, in part, as follows: 'Habet quoque propugnacula. murum crassissimum: et turres quinque et sexaginta supra trecentas. Estque edibus civium amplissimis et firmissimis exornata. et in medio ferme germaniæ sita. Ciues ejus cum industriosi sint: legibus imperialibus instructi. Senatum et magistratus ordinem habent a plebe distinctum, &c. Plures in ciuitate basilice ample et ornatissime extant. Et preter parrochiales ecclesias celeberrimas sancto Sebaldo et sancto Laurentio dicatas Quatuor mendicantium loca magnifici operis habet: que ciues diuersis temporibus edificauere. Monialesque



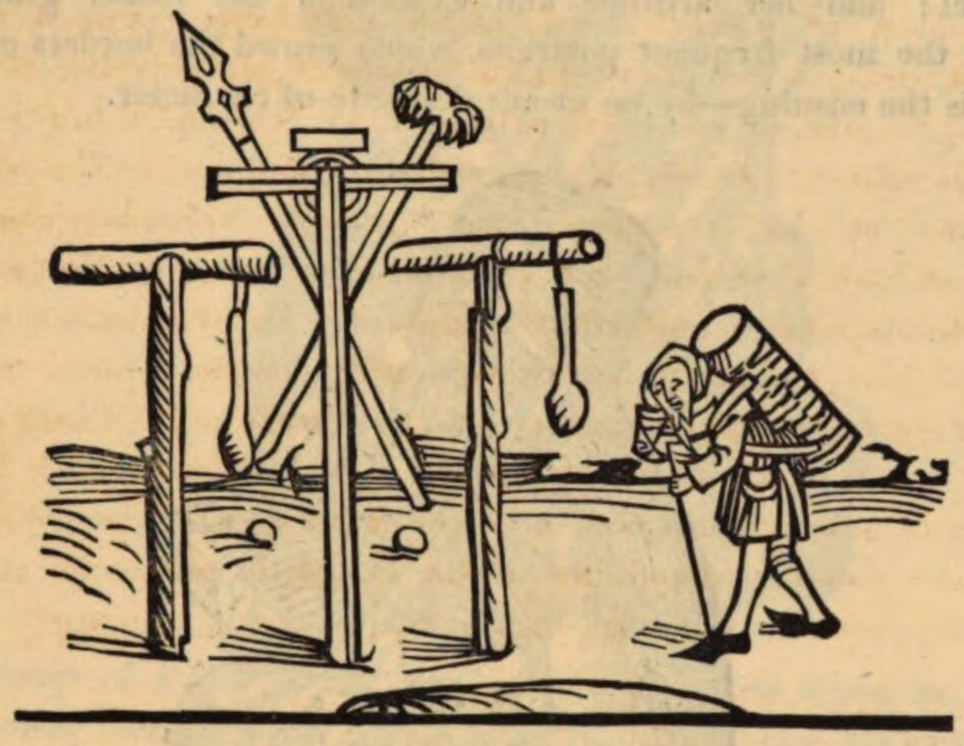
sacre virginis ad diuam Katherinam et sanctam Claram duo monasteria habent. Cruciferi ordinis theutonicorum spaciosa vrbis loca possident: Extat quoque in ea Carthusiense cenobium edificij magnificentia amplissimum et pulcherrimum. atque sanctissime virginis marie sacellum regale in foro ornatissimum cum fonte pulcherrimo. Gaudet hec insignis vrbs de suo regio patrono diuo Sebaldo. is fuit vita et miraculis clarus: Et signis imperialibus. Pallium enim: enses: sceptrum: ponia: coronamque karoli magni Nurembergenses in eorum archiuis obseruant. que in coronatione noui regis ob sanctitatem et antiquitatem auctoritatem prestant. Datur enim hoc vetustati: vt plus maiestatis habere videantur: pondere noua carent. Ornatur que quam maxime IMPRECIABILI AC DIUINISSIMA LANCEA QUE IHESU CHRISTI LATUS IN CRUCE aperuit. Ac particula crucis famosissima. et aliis reliquiis toto orbe celebrandis. Que die tredecima post pasce gaudia: populi frequentia ex varijs prouincijs summa deuotione quotannis visuntur. Ideo in eius laudem adiungitur.

O decus eximium norici Nuremberga serena
Urbs celebranda nimis regia siderea
Tu populosa uiris: tu formosissima rerum
Virtutumque parens: tu religionis amatrix
Iusticiam sacramque fidem: pacemque propinquis
Antiquasque patrum leges ante omnia seruas.*

* But this renowned city was celebrated in poetical strains somewhat more copious and classical, in a neat quarto volume printed by Petreius, in M.D.XXXII; of which the declared author is the well known HELIUS EOBANUS HESSUS. I select portions only of such parts as may seem to illustrate the above text of the Chronicler:

——————— eadem tibi NORICA berga
Caussa fuit ualidis circumdare mœnibus urbem
Et fossas turresque, et propugnacula muris
Addere, nam triplici muro es circumdata, quorum
Turribus interior stat firma mole ducentis
Terribilis, spacio se inter distantibus æquo.
Hunc inter mediumque intersitus agger arena
Perpetuo tractu circum, subit alta patensque
Fossa ter undenis pedibus, quam flexibus ingens
Tertius æterno claudit munimine murus.
Conferat huc aliquis ueteris mihi mœnia Thebes
Portarum numero falsis infamia scriptis,
Et liceat falso portarum nomine turres
Sicut Meonidæ nobis quoque dicere, duplo
Vincimus, et nullo tegimus mendacia fuco.
Quid noua nunc dicam surgentia mœnia? quantæ

The artist who designed the View of Nuremberg, just mentioned, has not failed to enrich his foreground by introducing the SACRED RELICS before described, thus :



Accrescant ueteri moles, quæ robora muro?
Magnorum uideas dicas opera esse Gigantum
Cyclopum fabricata manu, ueteresque putabis
Hic iterum muris circumdare uelle Mycenas.
Quid loquar æquatas ualles montesque recisos?
Translatosque alio tumulos? ne mœnibus urbis
Obstarent, damnoque forent, si perfidus hostis
Occupet, ac tumulis protectior incubet urbi.
Quod fieri diuina uetet clementia, et ipsos
Hac hostes potius condemnet clade malorum.

c[i] *recto.*

Relliquiæ fuerant, quæ nunc quoque nota supersunt,
Carole magne tua, & nostrorum insignia Regum,
De cruce saluifica, & quæ Christi exangue perempti
Transijt hasta latus, non aspernanda profecto
Numera, sed ueneranda etiam, si sola uetustas
Commendet meritorum haud immemor, aut male grata.
Non etiam cultus nimio obseruentur honore,
Sicut adorantum.

f ij *recto.*

A little further, Hessus celebrates the *Officinæ Ferrariæ* in the city of Nuremberg; and has contrived to describe, in very animated verse, the bustle, noise, and activity of *Armour Forges*—but his volume would have had additional interest, if he had thought fit to give us an account of other trades and occupations — and therein of the different *Printing Offices*. The name of KOBURGER, in particular, could not have been forgotten; as some of his relatives or descendants *might* have then occupied the very office in which the above Chronicle was executed.

On the recto of fol. CVIII, is an attempt at composition in four Angels supporting *Mary Magdalen* in the air: — one at each hand and foot. She is divested of clothing, with flowing hair reaching to her feet; and her attitude and expression are rather graceful. Among the most frequent portraits, which crowd the borders of the pages, is the ensuing—by no means destitute of character.

The reader has specimens of portraits of a different cast, in those of the two following martyrs. The first portrait represents *Dionysius* the *Areopagite;* the second, the *Roman Matron* who perished with her *Seven Children:* see folios CIX. reverse; and CXIIII. recto:

Groups of *Papal Synods and Councils* (*of Nice or Rome*, &c.) are frequently seen, with the dove at top; and are among the most striking embellishments in this Chronicle. On the recto of CXL is the *City and Great Tower of Strasbourg*, sufficiently rude. On the reverse of fol. CLXIX is the much-talked of portrait of *Pope Joan;* which, as well as the annexed printed account of her, is said to be usually defaced * by a pen or other instrument. As it happens to be fair and untouched in this, and in several other copies which I have seen, the reader may not object to the ensuing portrait of so celebrated a fictitious character:

* 'Baker, in one of his letters to Hearne, says—'In all the copies, POPE JOAN stands

Folios CLXXXIII (reverse) and CLXXXIIII (recto) are occupied by an immense cut of the *Emperor of Germany, the Seven Electors,* with *Princes and Counts of the Empire* attendant; each bearing a shield of coat-armour, which is usually defaced by coloring.* I subjoin not an inelegant specimen of a part of one of these groups.

with the face of a female, a triple crown, a child in her arme instead of a cross, which is born by the rest of the Popes. Neither face nor story are obliterated in any of our copies, only in that of Trinity College [Cambridge] *septimus* is dash't, and the figure, 8, plac't in its roome. For she is styl'd *Ioannes Septimus* in all our copies, though another *Jo. Septimus* had been mention'd before.' See Hearne's *Robert of Gloucester,* vol. i. p. XXVIII. edit. 1810; and Masters's *Life of Baker,* p. 125; where this cut is erroneously said to be on fol. CCXIX. There is a very gross representation of this 'supposed Pope' either in Sebastian Munster's *Cosmographia,* edit. 1554, folio, or in Fox's *Book of Martyrs,* but, at this moment, I cannot speak with decision.

* Some of my friends imagine this cut is often missing, but it is in all the copies that I have seen.

On the reverse of fol. CLXXXVII is a curious cut of two men; one playing the fife and the other the drum: with several couples of ladies and gentlemen parading before them. The story attached to it is whimsical enough.

We now reach the place where we may introduce two fac-similes of a very different nature. The first is, however, taken from fol. XXIX—and represents the *Fiend which tempted Job*. It is brought forward with the succeeding cut, for the sake of *harmony;* that the reader may see, without much trouble, the characters of some of the *Demons and Evil Spirits* which haunt the pages of this Chronicle.

The superscription to the *second cut* merits particular attention; inasmuch as it acquaints us with some unfortunate '*English Lady*,' concerning whom, I fear, our own chronicles have observed an unaccountable and unpardonable silence.*

The superscription, just alluded to, is as follows:

* It has not however escaped the notice of Mr. Southey, who has founded a Tale, in verse, upon it, called the *Old Woman of Berkley*, which the reader will find in Lewis's *Tales of Wonder*.

‘ Malefica quedā auguriatrix. in angliā fuit quā mortuā demones horribiliter extraxerūt. dū clerici psallerent Et imponētes sup equū terribilē p aera rapiūt. Clamores quoque terribiles (vt ferūt) p ꝙtuor ferme miliaria audiebāt

On the recto of the ensuing leaf but one are some large Greek characters [τελοσ . Μονοκολον . απογραμματος .] very rudely cut in wood.

Like the greater number of his brethren, the author of this Chronicle has been led, by his love of the marvellous — to introduce into the present work, accounts of *præternatural sights in the Heavens.* Accordingly, we have *Showers of blood, of stones, and of fire,* &c. *Eclipses* of all kinds: and, not less marvellous than the rest, appearances of *two or more Suns and Moons.* Thus, at fol. CCIII, reverse, we have a cut of *Three Moons*—and another cut of *Three Suns*—appearing at the same time to the terrified multitude. The *former* sign is thus told, and represented:

Similique modo proximis annis tres lune apparuere ꝛ in media signum crucis. Hec visiones interp̄ta vant a nonnullis indicium esse discordiae grauissime. &c. &c.

The Chronicler passes over these phenomena as matters of course; and as only necessary to be narrated within a small compass; except that he seems to infer they foretold disturbances in the elections of Popes and Emperors. On the recto of fol. CCXV is rather a curious cut of the *Flagellants;** with the origin of this singular Sect thus described:

* There is something of a similar cut, in a single figure, and descriptive of the same sect, in Sebastian Munster's *Cosmographia Mundi,* 1554, p. 310.

Secta flagellantiū in ytalia ortum habuit. Et inde in alemāniam ꝛ galliā pgressa bifarie. qui se nodosis flagellis in q̄bus aculei inserti erant flagellabant ad ostētationē. Ex qua secta multi graues errores pullulabant. in plerisqꝫ locis circa fidem. ꝛ sacramēta eccl'ie. Que postremo in pte igne ꝛ gladio exterminata fuit.

A very remarkable cut and story may be seen on the recto of fol. CCXVII. The different sexes (to the amount of two hundred) are sinking, through a bridge, into the river Moselle; because they interrupted —by their singing and dancing—a priest going with the Eucharist to a sick man. One of the marvellous tales told in this marvellous volume, is the following: illustrated by the cut here subjoined—on the reverse of the same leaf:

Piscem marinū leonis effigiem habentem. Hoc ipso anno apud centūcellas mense februario captū fuisse tradūt quē e mari extrahētes vllulatū ꝛ hoīs planctū

dedisse ferunt. Et ad pontificē in vrbe veteri perlatū vniuersos ī stuporē sui vertit. Et signū magnū distidij fuit.

On the reverse of fol. CCLI, is a testimony in favour of the art of printing being discovered at Mentz, in the year 1440, 'as is said.' Some verses, incorporated as if they were prose, terminate this account; neither of which is deserving of being extracted. Those, however, who wish for both, may see them (with the verses properly arranged) in Hearne's *Robert of Gloucester*, vol. i. p. XXX, XXXI, as communicated by Mr. T. Baker of Cambridge: who adds—'This seems to be a good and ancient authority for printing at Mentz, being within memory of man.' A much better authority is found in the Chronicle described in the preceding article, at p. 251, &c.

On the reverse of fol. CCLII, (as Baker has pointed out,) is a portrait, and some account of *Matheolus Perusinus*, Medicus: the tutor of Hartman Schedel —' preceptor meus eruditissimus . Quem ego Hartmannus Schedel Nurēbergensis, doctor patauinus, tribus annis ordinarie legentē auscultaui. a quo demum pro habita per eum oratione elegantissima . insignia decoratus padue accepi'—Schedel proceeds .

with an account of the studies of his master ; who, he tells us—' nullum cyceronis opus aut mantuani vatis . aliorūque poetarū dimisit intactum.' I should be induced to *subjoin the portrait* of so deserving a character, were it not that the self-same head is inserted for numerous other learned men !

On the reverse of fol. CCLIIII, is a most frightful representation of the cruelties inflicted by certain Jews upon the martyred infant SIMON. We are glad to read, above, that the perpetrators of so horid a deed were punished by death. A group of people sitting, on the recto of the following leaf, (CCLV,) is among the very best pieces of engraving in the work. But we must not indulge further in such particularities. On the reverse of folio CCLVIII, we read what may be called the first colophon to the Chronicle, thus :

Uos valete ꝛ
boñ consullte ex Nuremberga. x kal'as Junias.
Anno ab incarnatione saluatoris xp̄j Millesimo quadringentesimononagesimotercio.

Beneath, are these letters :

Ꝟ S D

which are supposed, with great probability, to stand for HARTMAN SCHEDEL DOCTOR. We have next, a memorandum, in 6 lines, informing us that 'some leaves are purposely left blank, for the insertion of other transactions of eminent public and private characters ; &c. since various important transactions are daily arising in the world, which require new books, in which they may be methodically detailed. A few things. however, concerning the [*Seventh* and] last Age are added at the end, for the necessary completion of the work.' Accordingly, in all the copies which I have seen, 3 blank leaves ensue ; having the running title, Sexta etas Mundi, and the leaves numbered CCLVIIII, CCLX, CCLXI.* while the Septima etas Mundi commences on the recto of

* From Mr. Baker's account of a copy in the library of Trinity College, Cambridge, it seems that there is, in that copy, at fol. CCLXI, —'which is a blank in the ordinary copies— a *Picture of Antichrist*, very monstrous, with seven heads, aud almost as many colors, and upon the pedestal this inscription in MS. " Hæc depinxit Jacobus Jaqueri de Civitate Taurini in pede Montium An. Domini millesimo quatercentesimo primo. On the opposite page are these rhyming verses, and the following note in English :

folio CCLXII. On the reverse of this leaf, upon which the *Seventh Age* begins, is a large and spirited wood-cut of the expulsion of Anti-Christ and his friends from heaven, by the Archangel Michael. It is however difficult to determine whether the Archangel is endeavouring to rescue a human being from the horrible fangs of these fiends, or aiding the same fiends in expelling this human being from Heaven. The attitudes of the demons are as bold as they are original. Below, are people in groups, listening to preachers, and discoursing among themselves. In the centre is a man with elevated hands, not destitute of expression. To the left, a monstrous fiend is discoursing in the ear of one of the preachers. To the right, appear two preachers; probably intended for Enoch and Elijah, as we find the same characters introduced in the *History of Antichrist:* see vol. i. p. xxxiv.

A more striking and extraordinary cut ensues, on the recto of fol. CCLXIIII.; of which a fac-simile of the two central figures, and of a part of the left figure, is here subjoined. To the right of these two dancing-deaths, is another more disgusting figure, of a similar character, whose abdominal viscera are exposed: the body being partly clothed with flesh. Below, is a skeleton, or death, rising from the ground, beneath a train of drapery. The entire cut (too large to be introduced here in its original form) has unquestionably the merit of originality; and may have formed the ground-work or model of most of the prints, representing the *Dance of Death*, which were so exceedingly popular in the early

Judicabit Judices Judex generalis
Hic mihi proderit dignitas papalis,
Sive sit Episcopus sive Cardinalis,
Reus condemnabitur, nec dicetur qualis.
Hic nihil proderit quicquam allegare,
Neque excipere neque replicare,
Nec ad Apostolicam Sedem appellare,
Reus condemnabitur nec dicetur quare.
Cogitate miseri qui vel quales estis,
quid in hoc Judicio dicere potestis,
Idem erit Dominus, Judex, Auctor, Testis.

"*This Picture was set in the Temple of the Jacobins at Jenoua, in An.* 1401, *a showe of Antechriste, and from theus, abrode into the Worlde, that the Abomination of the Wicked may be perceived.* B. S. M. Stephen Batman's name is upon the book (in fronte libri.)" Thus, Baker to Hearne. Masters's *Life of Baker*, p. 124-5; Hearne's *Robert of Gloucester*, vol. i. p. XXVII. Masters adds; 'I am apt to think the verses on Judgment are Batman's; he has wrote *The Doome*, warning all men to the Judgment.'

part ofthe XVIth century: and of which it is much to be desired that the author of the *Illustrations of Shakspeare, and of Ancient Manners,* would favour the public with a copious history.

Below this terrific cut, are the following verses:

Morte nihil melius. vita nil peius iniqua
O ꝑma mors hoim . reſſes eterna laborū
Tu senile iugum domino volente relaxas
Vinctorūqz graues adimis ceruice cathenas
Exiliumqz leuas . ꝛ carceris hostia frangis
Eripis indignis . iusti bona ptibus equans
Atqz immota manes . nulla exorabilis arte
A primo preſixa die . tu cuncta quieto
Ferre iubes animo . promiſso fine laborum
Te sine supplicium . vita est carcer perennis

a
a
a
a
a
a

Some more verses are on the reverse of this leaf, from which we extract the following:

Quid mihi diuitie ꝛ quid opes ꝛ quid gloria mūdi ꝛ
Profuerint ꝛ nunc sum conscius ipse mihi
Quid iuuat argenti atqꝫ auri tenuisse talenta
Quid tenuisse agros . amplaqꝫ regna mihi
Nam cuncta hec regio metuebat nomīa nostra
Horrebat famam imperiumqꝫ meum .
Nunc lapidis seruus nunc me tenet improba tellus

&c. &c. &c.

Next commences (on fol. CCLXV,) the 'Ultima etas mundi . De extremo iudicio ac fine mundi.' A large cut, on the reverse of this leaf, is worth describing. The Almighty is sitting upon an arch, or rain-bow, in the centre: from his right ear extends a lily; from his left, a naked sword: denoting, I presume, mercy and justice. His head his encircled by a single line. Below, two angels, not unskilfully foreshortened, are each blowing a trumpet. To the left, beneath them, a group of the blessed, with St. Peter in the fore-ground, are conducted by an angel into Paradise. In the centre, the dead are rising from their graves; and one of these unhappy creatures is thus treated by a fiend:

To the right, is a dreadful group, as the subjoined fac-simile proves. The expression of agonising heat and thirst, by the finger placed on the tip of the tongue, will not fail to be noticed by the curious observer:

We shall now cease to shock the feelings of the too susceptible reader, by any further fac-similes of a like nature:—indeed it is time to put a period to this elaborate illustration. The remaining points are few and obvious. On the recto of the ensuing, and CCLXVIth leaf, we read what may be called the *Second colophon:*

Completo in famosissima Nurembergensi vrbe Operi de hystorijs etatum mundi. ac descriptione vrbium felix imponitur finis. Collectum breui tempore Auxilio doctoris hartmāni Schedel. qua fieri potuit diligentia. Anno xpi Millesimo quadringentesimo nonagesimo tercio. die quarto mensis Junij.

Deo igitur optimo. sint laudes infinite.

Then follow the six leaves, not numbered, of which mention has been before made; and which, in the present copy, are inserted as the last leaves in the volume, after the third colophon. On the recto of fol. CCLXVII we read again '**Sexta etas mundi.**' On the reverse is a large and splendid wood-cut of '*Æneas pius Papa*,' surrounded by Cardinals, on one side; and the *Emperor Frederic* on the other side, surrounded by nobles. Various Views of Cities and Towns ensue. A large and rude *Map of Europe*, the last embellishment in the volume, occupies parts of folios CCXCIX and CCC. On the reverse of fol. CCC, we read the third and concluding colophon, thus:

Adest nunc studiose lector finis libri Cronicarum per viam epithomatis ꝛ breuiarij compilati opus ꝗdem preclarum. ꝛ a doctissimo quoqz comparandum. Continet em̄ gesta. quecūqz digniora sunt notatu ab initio mūdi ad hanc usqz tēporis nostri calamitatem. Castigatūqz a viris doctissimis vt magis elaboratum in lucem prodiret. Ad intuitū autem ꝛ preces prouidorū ciuiū Sebaldi Schreyer ꝛ Sebastiani kamermaister hunc librum dominus Anthonius koberger Nuremberge impressit. Adhibitis tamē viris mathematicis pingendiqz arte peritissimis. Michaele wolgemut et wilhelmo Pleydenwurff. quarū solerti acuratissimaqz animaduersione tum

ciuitatum tum illustrium virorum figure inserte sunt. Consummatū autem duodecima mensis Julij. Anno salutis nr̄e. 1493.

From this it seems decisive, that Schreyer and Kamermaister were at the expense of the publication: that Koberger printed it; and that Wolgemut and Pleydenwurff (the former, Albert Durer's master) designed and engraved the cuts. Of these *cuts*, the reader has now had rather numerous specimens; which may enable him to pronounce judgment, with tolerable correctness, upon their comparative merits and demerits. 'For my part (says Hearne) the oftener I consult this chronicle, the more I wonder at the things in it, and I cannot but esteem the book as extremely pleasant, usefull, and curious, by reason of these very odd cuts, &c.' *Robert of Gloucester*, vol. i. p. xxiii. Some critics may conceive that I have given more consequence to this volume than it merits; but the work must unquestionably be considered as an unparallelled monument of the diligence, ingenuity, and public spirit, of the abovementioned citizens of Nuremberg, at the close of the XVth century.

It remains to observe, that there was an impression of this Chronicle, in the German Language, published in December in the same year. Consult Placcius's *Theatr. Anon. et Pseudon.* p. 464; and particularly Clement's *Bibl. Curieuse*, vol. vii. p. 348-9: from which the subjoined note is given.* Schelhorn has briefly described both these editions: *Amœnitat. Literar.* vol iii. p. 143. Gerdes notices only the Latin edition—*Florilegium*, p. 252—and refers chiefly to *Memorab. Bibl. Dresden. Collect.* V. Engel also mentions only the present edition;

* 'Cette Edition ressemble beaucoup à celle de 1493 dont j'ai donné le Titre à la tête de l'article précedent. Même grandeur de papier, de caractéres et de figures: même Titre sur le premier Feuillet, qui répond plûtôt à la Table qu'à l'ouvrage même. Mais cette convenance ne se trouve que dans l'extérieur. Si nous examinons l'intérieur de cette Version, nous y remarquerons, que George Alten qui en est l'Auteur, ne s'est pas i fort gêné, qu'il n'ait abregé le Texte Latin, quand il le trouvoit à propos: et qu'il n'en ait retranché ce qui ne lui convenoit pas. Aussi n'a-t-on pas emploié servilement les gravures en bois de l'Original, pour les apliquer aux mêmes endroits de la Traduction. Ainsi l'on verra dans l'original un homme avec un grand nez *crochu*, qui est *camus* dans l'Edition Alemande. L'Imprimeur a fort bien sçu qu'il seroit inutile de suivre l'original, puisque les mêmes figures y étoient apliquées à cinq ou six personnes, et conséquemment qu'on n'y devoit chercher aucune ressemblance. Pourquoi ne lui auroit-il pas donc été permis de se servir des premières figures qui lui venoient à la main, pour orner cette Traduction. Avouons cependant, qu'on a emploié la même figure dans les deux Editions de 1493. fol. clxix. verso, pour representer la Papesse Jeanne avec son enfant sur le bras.

Bibl. Curieuse, vol. vii. p. 349, note.

which he calls 'Liber rarissimus et semper magnô pretiô divenditus.' *Bibl. Select.* p. 42. Vogt observes of it: 'Liber notæ raritatis magnique pretii, Latina autem exemplaria rariora sunt quam Germanica.' *Catalog. Libror. Rarior.* p. 252. Freytag, *Anal. Literar.* p. 825, notices both the Latin and German editions; and refers to Fabricius's 'lucubenta libri rarioris recensio' in the *Critischen Biblioth.* pt. i. p. 11. Bauer has only copied his predecessors: *Bibl. Libror. Rarior.* vol. i. p. 232. Seemiller is less particular than Braun. The latter quotes all the preceding authorities, and adds, from Meusel (*Bibl. Hist.* vol. i. pt. i. p. 93,) the following judgment upon the intrinsic worth of the Chronicle. 'It is a vast work (says Meusel) but crammed with many absurd and fabulous narratives: in which, however, some CURIOUS THINGS are to be discovered.' The collector, therefore, who is in possession of a copy, triumphs in the latter part of this sentence, and treasures his book accordingly. See *Notit. Hist. Lit.* pt. ii. p. 246-7; *Incunab. Typog. fasc.* iv. p. 39.

'There is no doubt (continues Hearne) but there was a great number of copies printed of this book, that so the charges of the impression might be the better countervailed by the sale. They were greedily bought up, and in a little time the book grew scarce, which caused a new edition [in 1497] but in a less folio, with worse types, (notwithstanding both editions are of the black kind) and without most of the cuts; which omission of the cuts made this edition, therefore, much less valued by curious and critical men than the first.*' *Ibid.* The late Mr. Manson, the bookseller, offered me a fine copy of this latter impression, in russia binding, for *7l. 7s.*: and Messrs. J. and A. Arch, are now in possession of two copies, at more reasonable prices. The copy under description (as has been before noticed) is perhaps MATCHLESS for amplitude and soundness; it being very nearly 19¼ inches in height, by nearly 13 inches in width. It is in russia binding.

'* Concerning which my friend, Mr. Graves, writes thus to me in a letter, dated from Mickleton in Gloucestershire, Saturday 14th of Dec. 1723. 'Schedel's Chronicle, that is now in the hands of Mr. Fancourt, bookseller, in Stratford upon Avon, is but a small siz'd folio, tho' pretty thick; containing 338 leaves, besides a large Alphabetical Index at the end thereof, not at the beginning, as the other; printed in a black letter, but much less character, than that; and the cuts are but very small, and few in comparison with the other,' &c. In fol. 294, a, is this note, viz. '*Completo in famosissima Nurembergensi Urbe operi de historiis etatum mundi, &c. Collectum*, &c. *auxilio Doctoris Hartmanni Schedel, &c. Anno Christi*, 1493, die 4to. *Mensis Junii*, &c.' as in the other. And in fol. 338, a, at the very end of the book, is this note, viz. '*Finit hic liber Cronicorum*, &c. *Impressum ac finitum* &c. *in imperiali Urbe Augusta à Johanne Schensperger, Anno ab Incarnatione Domini*, 1497.' Robert of Gloucester; vol. i. p. xxxi. note i.

668. CRONICA VANDER HILLIGER STAT VĀ COELLĒ. Germanicè. *Printed by Koelhoff. Cologne.* 1499. Folio.

There are few ancient books which have been so frequently quoted, yet so rarely seen, as the present Chronicle. The possession of it is, indeed, essential to a Library like the one under description; since there is an important passage in it, relating to the invention of the *Art of Printing with Metal Types*, which merits very particular attention; and which has been referred to, or quoted, by bibliographers for nearly the two last centuries. The graphic embellishments in it are quite of a secondary nature, as even the ensuing fac-similes demonstrate; but its intrinsic worth deserves a little consideration.

We may, however, first remark that no account of this curious volume will be found in Vogt,* Engel,† Freytag, Bauer, De Bure, La Serna Santander, Brunet, or Jansen;‡ but Marchand, Meerman, Clement, Fischer, Daunou, Oberlin, and other bibliographers, make amends (especially the first three) for the ignorance of their predecessors and contemporaries. Maittaire seems to have relied upon the information of Buneman, whose copy of this Chronicle was imperfect at the end. The note (8,) at p. 698, vol. i. of the *Annal. Typog.* is worth consulting; but the supposition of an edition of this work, by Koelhoff, in 1490, is entirely erroneous: although at page 528, note 2, Maittaire says that a copy of such impression was in the library of Scriverius: 'lit. D. 2. n. 191.' There must have been a mistake in the catalogue; as Scriverius himself, in his Dissertation upon the Art of Printing (1628, 4to.) speaks only of the edition of 1499: see Wolfii, *Monument. Typog.* vol. i. p. 294. This alone may be thought conclusive against the existence of

* A ms. note, in the present copy of this Chronicle, observes that Vogt (p. 12, edit. prim.) says that copies of the book are rarely found even in the most abundant libraries. The passage from the Chronicle itself, said to be cited in that impression of Vogt, does not, as far as I can discover, appear in the last edition of 1793: see p. 253. It may, however, be in a preliminary part.

† Clement cites the *Bibl. Select.* pt. ii. p. 11: but I see no mention of this Chronicle in the place here referred to.

‡ In his Catalogue of Books printed in the Low Countries, p. 335-9, incorporated in his *De l'Invention de l'Imprimerie*, Paris, 1809, 8vo.

such impression, without reading what Clement has adduced in opposition to Marchand: the latter of whom supposed that there were even three previous editions!—namely, in 1489, 1490, and 1494. Consult *L'Hist. de l'Imprimerie*, p. 11; *Bibl. Curieuse*, &c. vol. vii. p. 221-6. The loose *dicta* of Seiz and Uffenbach, in support of these three impressions, are scarcely deserving of refutation: *Ann. Sæc. Tert. Inv. Typogr.* p. 75; *Schelhornii Amœnitat. Literar.* vol. ix. p. 982.

The rarity of this Chronicle is sufficiently attested by bibliographers, even without noticing that Hartz and Buder, (according to Marchand) who wrote expressly upon German affairs, had no knowledge whatever of it; and Naudæus doubted its existence. I am disposed to think there are *not three* copies of it in this country; and the silence of De Bure leads us to suspect that no copy of it was formerly known at Paris.* In regard to its intrinsic worth, Meerman admits that they are unjust who deny it all credit whatever, because it contains many of the fables and absurdities common to the chronicles of the times. Yet it may be questioned whether this distinguished writer would not have wholly condemned it, like Gelenius and Werdenhagen, if, in the passage below extracted, the author had not given the invention of the art of printing to Holland! *Orig. Typog.* vol. ii. p. 105; Marchand, *Ibid.* This therefore naturally brings us to the passage just referred to, and of which mention is made at the commencement of the present article.

Boxhorn and Mallinkrot were among the earliest Latin translators of this passage, as appears from Wolfii *Monument. Typog.* vol. i. p. 623. Schoepflin, Meerman, and subsequent bibliographers, have also given the same translation by the side of the German. As there has been no misunderstanding of the *original* text, the ensuing literal *English version* of it (supplied by a friend) may be thought sufficient:

'*Item: this most revered Art* [of Printing] *was first discovered at Mentz in Germany; and it is a great honour to the German Nation, that such ingenious Men were found in it. This happened in the year of our Lord* MCCCCXL; *and from that time, till the year* MCCCCL, *the Art, and what belongs to it, was rendered more perfect. In the year of our Lord* MCCCCL, *which was a golden year,*† *then Men began to print, and the first Book printed was a Bible in Latin, and it was printed in a larger Character than*

* Clement says a copy was in the Royal Library.

† 'Or, Jubilee Year.'

that with which Men now print Mass-Books. Item, although this Art was discovered at Mentz at first, in the manner in which it is now commonly used, yet the first Example of it was found in Holland, by the Donatuses, which were before printed there. And from thence is derived the beginning of this Art, and it is [now] *more masterly and subtle than the ancient manner was, and by far more ingenious.'*

[The Chronicler goes on to refute the assertion advanced by Omnibonus, in the edition of Quintilian, of 1471—see vol. ii. 309, 310—which makes Jenson the inventor of the art of printing; and thus proceeds:]

'*—but the first Inventor of printing was a Citizen of Mentz, and was born at Strasbourg, and was called John Gudenburch. Item, from Mentz the beforementioned Art first came to Cologne, from thence to Strasbourg, and from thence to Venice. The beginning and progress of the beforementioned Art was told me, by word of mouth, by the worthy man, Master Ulrich Tzell of Hanault, printer at Cologne, in the present year* MCCCCXCIX*—by whom the forementioned Art is come to Cologne,'* &c. *Fol.* cccxii *recto.*

Whatever may be the remarks of Boxhorn, Mallinkrot, Schoepflin,* Meerman, and others, upon this statement, we have only a right to consider it upon its intrinsic force, and probable degree of truth: not

* Schoepflin, in his truly excellent work, entitled *Vindiciæ Typographicæ*, (p. 76-7,) criticises the evidence afforded by this Chronicle, and objects to it on the five following grounds. 1. The Chronicler calls Gutenberg a native of Strasbourg: 2. He places the invention of the art of printing between the years 1440 and 1450: 3. He says the art travelled from Mentz to Cologne, and from Cologne to Strasbourg: 4. He affirms that the Mentz Bible was the first book printed: 5. He says that Ulric Zel, who flourished at Cologne in 1499, was the first printer in that city, whereas Petrus de Olpe printed there in 1470. To these objections the reply is both prompt and simple. The first two objections are, in fact, of no importance as bearing upon the main subject itself; for whether Gutenberg were a native of Mentz or of Strasbourg, seems of little moment—since the discovery of the art of printing is attributed to *him*, and since he actually *perfected* the discovery at Strasbourg. Fischer has completely established this point. In placing the invention of the art between the years 1440 and 1450, instead of between 1430 and 1440, a venial error is committed, rather favourable to the cautious character of the Chronicler. The third and fifth objections may be taken together. The art seems to have travelled rather from Mentz to Strasbourg, than to Cologne—if we credit the Chronicle published by De Lignamine: vide p. 251 ante—but we know that Zel printed in 1466, (see vol. i. p. 190,)—which is a complete answer to the 5th objection, and places the testimony of Zel upon a very respectable footing. De Olpe was only the *second* Cologne printer: and perhaps, after all, the earliest efforts of the Strasbourg and Cologne presses were pretty nearly of equal antiquity. To the 4th objection it may be unequivocally replied, that the Mentz Bible (of 1450-5, see vol. i. p. 1,) *was* the earliest printed book, with metal types.

to endeavour to reconcile or oppose it by other documents—but simply to ask what degree of credit is attributable to Ulric Zel?—from whose 'word of mouth' the Chronicler gives such statement. This is a point quite unconnected with the general truth, or fable, of the *Entire* Chronicle; inasmuch as it is a mere repetition of a piece of intelligence, delivered to the narrator, by the mouth of a living witness:—and, in such point of view, although the general information be somewhat loose. There is good reason to believe the *chief facts*, relating to the origin and progress of the art of printing, to be correct. Those who, on the faith of the Chronicle described in the last article but one, think that the art travelled from Mentz to Strasbourg, because I. P. de Lignamine says that Mentelin printed in this latter city, in the year 1458, only, in fact, oppose one assertion by another: since De Lignamine may err as well as Zel. We have *decisive* proof that Zel printed in the year 1466*—but it yet remains to be *as decidedly* proved that Mentelin commenced his career quite as early. Meerman spins the question into a very nice and subtle point, when he wishes it to be inferred that 'Cologne first received the art of printing from Mentz, but that Strasbourg put forth the first book!' *Orig. Typog.* vol. ii. p. 105, note *o*. Upon the whole, the evidence of Ulric Zel appears to be as honest as it is curious,

It is now time to give a bibliographical description of this extraordinary volume. On the recto of the first leaf, above eight portraits of the primitive Saints, by way of frontispiece, we read the title, thus:

Die Cronica vander hilliger Stat vā Coellē

The following Latin distich is below the frontispiece:

Sancta Colonia diceris hinc. quia sanguine tincta
Sanctorum merites. quoꝝ stas vndiqꝫ cincta:

The reverse is blank. The table begins on A ij, and concludes on B vj, reverse, in sixes. We have then another similar frontispiece, and the same Latin distich below but the title slightly varies:

Die Cronica van der hilliger Stat Coellen.

* See vol. i. p. 190.

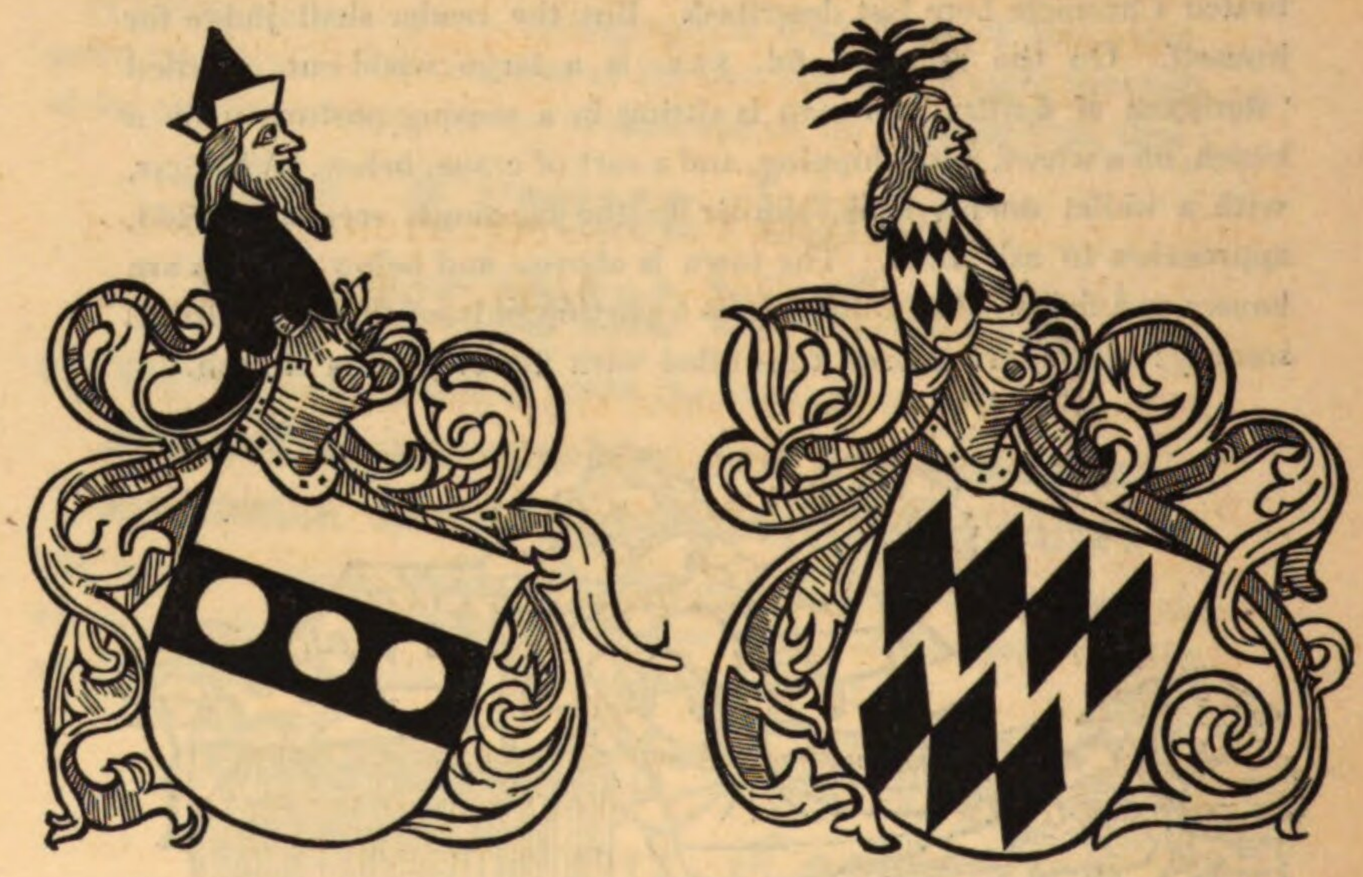
The folios are now numbered, and extend, as such, to fol. cccl. when the volume terminates. The order of the signatures becomes therefore of inferior consequence. The first head title to the Chronicle, on fol. ij, is as follows :

> Cronica off dat tzytboich van den geſchichten der vergangen Jairen in duytſchē landen vnd ſunderlinge der heilger Stat Coellen vnd prer vulſchoue.

There are running titles throughout. The Chronicle commences with the Creation of Adam and Eve ; of which subject there is a wood cut on the recto of fol. vj. This cut represents the mother of all living, as usual, starting up from the side of Adam, with clasped hands. Only one half of the figure is seen. Around our first parents, the beasts are grazing ; and before them the Almighty stands, with his right arm elevated. The cut is circular, and enclosed by one circle of the signs of the zodiac, and by another of the sun, moon, and stars. At each corner is a representation of one of the winds. The embellishments are much inferior, both in design and execution, to those in the celebrated Chronicle here last described. But the reader shall judge for himself. On the recto of fol. xxx. is a large wood-cut, entitled 'Agrippina of Coellen.' A man is sitting in a musing posture upon a bench, on a wharf, with shipping, and a sort of crane, below. A beggar, with a wallet on his back, similar to the fac-simile seen at p. 263, approaches to ask alms. The town is above ; and below the sea are houses and fields. The following is a portion only of this agricultural scenery : above, are houses, tubs filled with flowers, and a church.

As might be expected, the *Portraits* are numerous, and very frequently repeated. Few of them occur so often as the ensuing; which is, perhaps, among the best specimens in the volume:

On signature k, and between folios lvij and lix, are 5 leaves not numbered. Nearly the whole of these are filled by rather spirited *heraldic* embellishments, from which the following are faithfully given, from the 3rd of these leaves.



As I am not aware of any thing further peculiarly deserving of notice, I may hasten to the colophon, which is on the recto of the last leaf, numbered ccc.l.: thus:

Zo der Eren gotz, ſyure lieuer moder, vnd der hylliger drijfkonynge. jtem tzo nutz ind vnderrichtūge in vill ſachē der gemeynre Burgerſchaff der hilliger Stat Coellen. is dit boich van den geſchichten der Ertz-buſchoue ind der hilliger Stat van Coellen. myt etzlichen anderen hiſtorien van begynne der werlt. ind des int-ghainwordigen jairs vurſz vergadert mit groiſser arbeit ind vlyſs vyſs vill boicheren van den bewerſten ind ſicherſtē hiſtoriēſchrijueren dae vā berorende. Jnd hait gedruckt mit groiſsem ernſt ind vliſs Johan Koelhoff Burger in Coellen. ind vollender vp sent Bartholomeus auent des hilligen Apoſtels Anno vurſz.

Clement contends, apparently with justice, that the word 'vurss' means 'abovesaid, abovementioned;' and the last year mentioned is 1499—at the bottom of the reverse of the preceding leaf. The same bibliographer is unusually lively upon this article of the Cologne Chronicle. The present copy, unluckily, is not in the soundest condition, although it is perfect. A worm has committed its ravages from the beginning to the end, and the leaves are not free from stain and scribbling. The cuts are uniformly coloured, apparently at the time of the publication. It is bound in russia.

669. CLEMENTIS PAPÆ V. CONSTITUTIONES. *Printed by Fust and Schoiffher. Mentz.* 1460. Folio.

EDITIO PRINCEPS. We are about to describe several magnificent impressions of the work under consideration. The Constitutions or Decretals of the early Popes were usually published, by the ancient printers, with a degree of typographical splendor proportioned to the respect in which these Laws, or Rituals, were held. The decretals of pope BONIFACE VIII, as executed by the same printers to whom we are indebted for this splendid publication, have been noticed at page 197 ante. The present, as will be seen, is an earlier production; and is placed by Köhlers and Würdtwein as the *second* work, in order, which was printed at Mentz in the year 1460. Panzer arranges it as the *first* work in the same year. This is mere conjec-

ture; as the day of the month in which the CATHOLICON (the only other known work of a similar date) was finished, is not mentioned in the colophon to that work: see p. 37 ante. The present truly magnificent volume is printed UPON VELLUM, as were the copies in the Gaignat and Valliere Collections; and as is, in all probability, the greater number of copies of the same work. The page is exceedingly ample; the large type of the text being surrounded with a very copious commentary (printed in the smallest type) by IOHN ANDREAS. The prefix to the text, or preface, in red ink, is thus:

Incipiūt ſtitucōes clemētis
pp̄. v. vnacū apparatu dñi Io.
andree.

The prefixes to the chapters are generally printed in red, with a degree of precision and neatness which has hardly been equalled by any subsequent printer. The impression contains 50 leaves. On the reverse of the xlixth leaf, at the bottom of the second column, we read the ensuing colophon, printed in red:

Presens Clementis p̄pe quīti ſtitutionū codex. vnacum apparatu dñi Joh'. an. Suis rubricacōnib⁹ sufficiēter distinctus. Artificiosa adimuētion imprimēdi. ac. caracterizandi. absq; vlla calami exaration sic effigiatus: et. ad eusebiā dei industrie esc ſtūmatus. Per Johānez fust ciuē Moguntiū. Et petrū Schoiffher de gernsheim. Clericū diocesſ eiusdez. Anno domī. M. cccc. Sexagesimo. xxv. die Mensis Junij.

The 'Execrable Constitution of Pope John XXII,' follows, and occupies the remaining leaf; ending at the bottom of the second column. There are, as might be expected, neither numerals, signatures, nor catchwords. Würdtwein, upon the authority of Köhler's *Ehren-Rettung Iohann Guttenbergs*, 1741, 4to. p. 97, notices a subscription to this impression, which differs from the above—in the *omission* of that part which comes between the words 'effigiatus and Per Johānez fust,' &c. Köhler's work is in my possession, and now before me; but I suspect that the colophon is very loosely given in it: as, instead of the word 'dioces,' it is printed 'dieces:' and in the colophon to the Psalter of 1457 (p. 96,) we observe 'Presens Psalmorum,' &c. instead of 'Pre-

sens Spalmorum;' see vol. i. p. 107. Würdtwein supposes, from such a slight datum, that there may be two editions of this work in the same year: but this is very questionable. *Bibl. Mogunt.* p. 71-2. It is seldom that the lover of rare and finely printed books of antiquity can see a more magnificent copy of this impression than the one here described. It is in blue morocco binding.

670. Clemens V. Papa. Constitutiones. *Printed by Schoiffher. Mentz.* 1467. Folio.

Editio Secunda. This is among the earliest (if not the very first) productions of the Mentz press, in the colophon of which we observe the omission of the name of Schoiffher's father in law, Iohn Fust: it being supposed that that distinguished artist perished at Paris, during the plague, in the preceding year. The reader may consult p. 307 of vol. i. The printed page of this impression is smaller than that of the preceding one, although the same letters, in each fount, are employed: hence we find that the volume contains 65 leaves. The prefix, in red, is as follows:

Incip. ſtitucões cle. ꝑpe. v.
vnacū apparatu dñi Io. an.

On the recto of fol. 61, the colophon is as follows:

Presens clementis quīti opus ꝯstitucōnū clariſsimū. Alma in vrbe maguntina. inclite nacōnis germanice. quā dei clementia. tam alti ingenij lumine. donoq; gratuito. ceteris terraꝝ nacōnibꝫ preferre. illustrare q; dignatus est. Artificiosa quadam adinuentione imprimendi seu caracterizandi absq; ulla calami eraracōne sic effigiatū. et ad eusebiam dei. industrie ē ꝯsummatuz per Petruz schoiffher de gernsheim. Anno dñice incarnacōnis. M. cccc. lxviij. Octaua die mensis octobris.

The reverse is blank. We have, next, an additional supplement (if it may be so called) of 3 leaves—beginning 'Exiui de paradiso'—as well

as the 'Constitutio Execrabilis' of Pope John XXII, in little more than one leaf: which latter terminates the volume. In the whole, 65 leaves. This edition is well described in the *Cat. de Gaignat.* vol. i. n°. 680, (which copy, afterwards in the Valliere collection, was UPON VELLUM. A similar (vellum) copy of it was sold in the Lomenie Collection for 1501 livres. *Index Libror.* vol. i. p. 64-5. The present copy, also UPON VELLUM, is in very fine preservation, but has suffered more than the preceding one from the tools of some ancient binder. It has been recently, and splendidly, bound in purple morocco.

671. CLEMENS V. PAPA. CONSTITUTIONES. *Printed by Eggesteyn. Strasbourg.* 1471. Folio.

Either this impression, or that of the DECRETALS of GRATIAN, put forth in the same year, is the *first book* which bears unequivocal evidence, in the colophon, of having been printed at *Strasbourg*. It becomes therefore a volume of some curiosity. Schoepflin has noticed this point; and although we do not gain from the subscription to the Gratian, the *precise month* when this latter was printed (vide post.) we may be certain, from the subjoined colophon, that the *present* was published *late* in the year 1471. Another point may be submitted, which has escaped Schoepflin, Seemiller, and Laire. From the same (subjoined) colophon, we may infer that Eggesteyn had, before, printed 'several works:' he himself says, in the old style adopted by his typographical brethren, 'innumera volumina.' It may be safe, therefore, to class the Gratian among these previous publications. Laire calls the present work 'Editio vix cognita.' See the *Vindic. Typog.* p. 44-5; *Incunab. Typog. fasc.* i. p. 32-3; and *Index Libror.* vol. i. p. 238-9 (falsely numbered 339).

This edition contains, in the whole, 74 leaves: without numerals, signatures, or catchwords. The *two* Supplements, which accompany the last impression, are found in this; occupying the 4 last leaves. On the recto of fol. 70, the colophon, printed in red, is as follows:

Hic Clementis quinti cōstitutionū liber vnacū apparatu famosissimi iuris doc. domini Jo. an suis rubricationibus bellissime distinctus Per venerabilem ph'ie magistrū ac etiā inclite Ar-

gentinenſ' ciuitatis ciuē bene meritū dñm Heinricū Eggesteyn hui⁹ artis peritiſsimū ut innumera ante hac diuini humaniq; iuris per ipsū testantur volumina. summa cū maturitate ac diligentia impreſsus est. Anno dñi. M.cccc. lxxi. xi. kl.' decembris.

This is a fair sound copy, in blue morocco binding.

672. Clemens V. Papa. Constitutiones. *Printed by Pflugel and Laver. Rome.* 1473. Folio.

Audiffredi (upon whom Panzer seems entirely to rely) has introduced this impression under the year 1472; but either there is a previous edition by the same printers, (which I must be permitted to doubt) or Audiffredi has taken his account from a copy in which the last roman numeral I, was erased — as we see distinctly, in the colophon below, the date of 1473. The Casanatensian library had not a copy of it; from which it is inferred, in the *Edit. Rom.* p. 106-7, that the impression is rare. It is certainly an interesting volume to the typographical antiquary, as exhibiting the united labours of the above-named printers. The text, which is executed in a type half Roman and half Gothic, is probably a specimen of Pflugel's letter: the Commentary, which is neatly printed in a small roman type, may be that of Laver. The introduction of John Andrea begins thus, without prefix:

Oḥannes episcopus ser
uus seruoruz dei. dilec
tis filiis magistris doc
toribus ꝛ scolaribz vni
uersis bononie commo
rātibz salutem et apo
stolicam bene dictionē.

On the recto of fol. 85, at the bottom of the second column, is the imprint thus:

Presens Clementis quinti ɔstitutiōuz opus clarisſimū.. Per uenerabiles uiros Leonharduz pflugl' et Georgium lauer Rome impresſum. Anno dñi. M.CCCC. LXXIII. Die uero decima octaua. Mens9 Marcii. Pontificatus. S. in xp̄o Patris et Domini nostri Domini Sixti. diuina prouidentia Pape: IIII. Anno eius secūdo

Finit Foeliciter.

Only one Supplement, 'Exiui de Paradiso,' follows; occupying a little more than two leaves. This is printed in the small roman type. Audiffredi has observed that, in the middle of the volume, there is a leaf, on one side of which the text and gloss are printed as usual: on the other side, is only the gloss or commentary, with a square space for the text—but I do not observe such peculiarity in this copy. The present is a large, clean, and sound copy of an uncommon impression; and is bound in blue morocco.

673. CLEMENS V. PAPA. CONSTITUTIONES. *Printed by Jenson. Venice.* 1476. Folio.

The year 1476 is particularly distinguished, in the ANNALS OF JENSON'S PRESS, for some of the most beautiful and extraordinary productions of the typographic art. We have here a worthy companion to the Decretals of Boniface VIII., mentioned at p. 200-1, ante; except that the VELLUM of this copy, is occasionally, very tawny or discoloured; and the illumination, prefixed to the text, much injured by some deliberately, mischievous hand. The latter presents us with the Pope seated in a chair, in the middle: two Cardinals to the right, sitting—one Cardinal, to the left, also sitting; and a priest kneeling beside him. The composition and manner of colouring bespeak the same skilful hand which is discernible in the fac-simile given at p. 200, ante: and there is little doubt of both illuminations being the productions of the same artist, and intended for the same characters. The *St. George*, at the bottom of the page in this copy, is, however, much inferior to what appears in the page last referred to. On the recto of the same leaf, a 2, printed in bright red, we read this prefix:

Incipiunt constitutiones clem̄ tis pape quinti una cum appa ratu domini ioannis andree.

On the recto of i 4, at bottom (in four lines,) is this colophon:

Opus clem̄tina4 ere atq; īdustria Nicolai Jenson gallici Venetijs impreſsuz feliciſ explicit: vna cū appatu dñi Joānis Andree: p excellētiſsimū iuris utriuſq; doctorē dñz Alexādrū Neuū ius pōti ficiū ī patauīo gymnasio ōdinarie legētem exactiſsima diligētia emēdatū. M.cccclxxvi.

On the reverse of the same leaf, at top, we read thus:

Incipiunt decretales extrauagātes que ema narunt post sextum.

These 'Extravagant Decretals' are excerpts from those of Boniface VIII, Benedict XI., and Clement V.—and occupy 7 leaves and a half. On the recto of the last leaf, (i 12,) is

Registrum clementina4.

The signatures run in eights, except a and i: a having 10, and i 12, leaves. The copies of this impression, in the Pinelli and Lomenie Collections, were UPON VELLUM, and probably were the same as the one before us: which came, indeed, from the Lomenie library. See *Index Libror.* vol. i. p. 389, 390: *Bibl. Pinell.* vol. i. p. 172; and Sardini's *Hist. Crit. di Nic. Jenson, lib.* iii. p. 43. In blue morocco binding.

674. CRESCENTIIS (PETRUS DE). *Printed by Schüssler. Augsbourg.* 1471. Folio.

EDITIO PRINCEPS. Seemiller and Braun (to both of whom Panzer refers) are equally interesting and particular concerning this impression. The former observes, that 'the author of this work (who flourished in the beginning of the XIVth century) was a citizen of Bologna, and in his 70th year set about the completion of it, having

begun it in his younger days.' The assertion of its having been first written in the Italian language, seems to be satisfactorily combated by Seemiller; who adds, that 'not a syllable transpires, in the preface of the work itself by the author, concerning the language in which it was originally composed. As to the edition before us, it seems to be unquestionably the first; as I have never heard mention of a more ancient one,' &c. *Incunab. Typog. fasc.* i. p. 26.

This impression (says Braun,) contains 209 leaves of white, firm, and well manufactered paper, with ample margins. The same bibliographer adds the greater part of the prefatory epistle, as well as of the preface itself; each by the author. From the latter we learn that CRESCENTIUS had spent his younger days in the study of logic, medicine, and natural history; that his adult years had been devoted to the knowledge and profession of the laws; and that not fewer than thirty of these latter years were actually consumed in the laborious practice of his profession—but at length wearied with these pursuits, and desirous of a more congenial liberty, he returned to fitter objects, ['ad propria redit'] and devoted himself to the peaceful and pleasant occupations of agriculture. Hence the work before us. *Not. Hist. Lit.* pt. i. p. 138. On the recto of the first leaf is this prefix:

Petri de crescentijs ciuis. Bononiensis epistola in librū comodorū ruralium,

The rubrics, or head-titles to the several books, ensue: ending on the reverse of the 4th leaf.

Finiunt rubrice libri cōmodoꝝ ruralium feliciter,

Next comes the preface, dedicated to Charles II. 'King of Jerusalem and Sicily.' On the recto of fol. 5, is a sort of proheme or preface. On the reverse is the first chapter, with the following prefix:

De locis habitabilibꝫ eligēdis. & de curijs dōibꝫ et his q̄ habitatiōibꝫ sūt ī rure nc̄cio faciēda. et p̄mo de cognicōe bōitatis loci habitabilis in cō muni.

There are neither numerals, signatures, nor catchwords. On the recto of fol. 209, and last, we read this colophon:

Petri de creſcencijs ciuis bonoñ. ruraliũ ꝛmodorum libri duodecim finiunt feliciter ꝑ iohannẽ Schu'ſzler ciuem augustensem impreſsi. circiſ xiiij. kalendas marcias. Anno vero a partu virginis ſalutifero Millesimo quadringentesimo et septuagesimoprimo ꝛc.

It is extraordinary how Orlandi (as Zapf has correctly referred to him) could place this volume as the first article in the year 1471, and as having been executed at Strasbourg without the name of a printer. *Orig. e Progress.* p. 123 : *Annal. August.* p. 7. The present may be called a very fine copy of a rare and estimable impression. It is bound in green morocco.

675. Coustumier du Pays de Normandie. *Printed in* 1483. Folio.

Premiere Edition. It seems evident that Panzer had never seen this impression. He refers to Marchand's *Hist. de L'Imprim.* p. 78; where, in turn, the *Bibl. Tellier.* p. 216, is depended upon. In this latter authority it is only added : ' Imprimé en 1483 :' no place being specified. Mercier, in his *Second Supplement* to Marchand, p. 95, supposes that this edition might have been executed at *Rouen :* ' but adds (Panzer) ' whether in the same year, is doubtful :' see *Annal. Typog.* vol. ii. p. 559. I cannot entertain any such doubt : yet I regret that a consultation of the *Bibl. Hist. de la France*, by Fontete, does not enable me to throw some light upon the subject. See vol. v. *Table* VI. and IX.

The present copy is perhaps doubly estimable, as being printed upon vellum—but not of the purest color or consistency. It has also suffered a little from the tools of the binder. On the recto of .ii. we read

Le repertore de ce liure.

explaining the contents of the several, or thirteen, divisions of it, and occupying 9 leaves. A blank leaf forms sign. i. On sign. a recto, is the prologue ; succeeded by a ' Table ' and ' Exposition.' On a iiii, recto, the first chapter treats ' De droit.' The first alphabet of signatures extends to ʒ, ɔ, 4 in eights : then t̃ and ā, each with 6 leaves. On the reverse of a v, we read thus :

Cy finist lexposicion du liure cou ſtumier du pays de normendie.

A blank leaf forms a vj. On aa, i, following—

Incipiunt iura et conſuetudines: quibus regitur ducatus normannie.

Signatures aa to hh, inclusively, run in eights: ii has 10, kk 8, and ll 4, leaves. On the recto of m m i is a treatise, thus entitled:

Tractatus arboris cōſanguineitatis*.

occupying 9 leaves; with three large rude wood-cuts of the *Genealogical Tree.* On the recto of m m vij is the following imprint:

Finit tractatus magiſtri Johannis andree ſuper arboribus conſanguineitatis. affinitatis necnō ſpiritualis cognationis. Anno dñi milleſimoquadringētesimo octuageſimotercio.

The reverse of this leaf has the 3rd genealogical tree; and two more leaves conclude the volume. There are some pretty illuminations in this copy, which is indifferently bound in russia. Some leaves, however, are much stained.

676. DATTUS (AUGUSTINUS). ELEGANTIOLAE LATINI SERMONIS. *Printed by Goes. Without Place or Date.* Quarto.

At first sight, this would appear to be a production of the press of Planck or Guldinbeck; but the gothic type is larger and bolder than that of either of them. The signatures to h, inclusively, run irregularly in eights and sixes. On the recto of a z,

Augustini Datti Scribe ſenenſis Elegantiole feliciter Incipiunt

* Sic.

On the reverse of h 4, we read,

¶ Explicit libellus de breuibus epistolis edendis ad archidyaconum thornacensem editus p reuerendū magistrum Anthonium haneron. Nouissime impressus: per me Mathiam goes.

¶ Sequūtur epistole due pamene ad discipulū de correctione p magistrū sibi illata conquerentē.

These two epistles occupy little more than the recto of the next leaf. On the reverse of the ensuing and last leaf, (the recto being blank) are the following wood-cut and subscription:

¶ Aue benignissime domine ihesu christe gratia plenus misericordia tecū benedicta passio tua vulneā tua mors tua: et benedictus sanguis vulnerū tuorū Amen ·:·

The reader may compare this cut with the one at page 79, vol. ii., of my edition of Herbert's *Typographical Antiquities*. He will observe that, although there is a similarity in the attitudes of the criminals, the above is very much inferior both in spirit and design. The present is a fair sound copy; in calf binding.

677. DEVUERT (GUILLERMUS). *Printed by Wolfgang Hopyl. Paris.* 1495. Quarto.

The title and frontispiece exhibit a very neat appearance. Under the words '**Libellus de modo penitendi et confitendi,**' there is a large wood-cut, with this circumscription: '**Munere vivit Amor Celat Sua Furta Venus.**' Two leopards (apparently) are in the centre, supporting a device of which the ensuing is a fac-simile:

The reverse is blank. The signatures run thus: a 8, b 6, c 4. The type is a very small gothic letter, and the page is exceedingly full. From the ensuing colophon, we find that the device and the supporters, &c. in the title-page, are not those of Hopyl, the printer:

Presens opusculū secūde tabule post naufragiū cō felsiōis puta luce clari9 explicatiuū tam ɔfelsori q̄ ɔfitēti sumope necelsariū: cum cōmēto ex dīne legis canonib9 a mgro Guillermo devuert ordinatis sime cōpilato. Parisio4 in Academia invico sancti Jacobi ad intersigne diui Georgij per me Vuolfgangū hoppl diligētisime (dijs bene iuuātibus) impsione finitū est. Anno salutis. xcv. supra millesimum quadringentesimum quarto idus Januarias.

Consult Panzer's *Annal. Typog.* vol. ii. p. 308, n°. 343. This neat copy is bound in dark red calf, with gilt leaves.

678. Dialogus inter Clericum et Militem, &c. *Printed by Quentell. Cologne. Without Date.* Quarto.

On the recto of the first leaf, above a rude wood-cut of a master and two pupils, (the line 'Accipies tanti doctoris dogmata sancta,' being on a label in four divisions,) we read the general title to the contents of the volume:

Dialogus inter clericuz
et militem super dignitate papali et regia
De natiuitate et moriꝰ
Antichristi

The reverse is blank. The work begins on the recto of A a ij, and extends to B iii: the former signature having 6 leaves.

On the recto of B b ii, we read,

Dyaloga disputatio inter clericū et
militem finitur feliciter
Sequitur compendiū de vita
et natiuitate antichristi

This compendious biography of Antichrist occupies only 3 pages: the impression terminating on the reverse of B iii:

Explicit cōpendiū de natiuitate vita et morte Antixp̄i
Impreſsum Colonie p Henricum Quentell

Panzer refers only to Seemiller, *fasc.* iv. p. 123, n°. 220; where the description is more brief even than the present. The type is exceedingly neat. This is a very fair copy; in russia binding.

679. DISCORDIA PREDICATORUM ET MINORUM CUM CLERO SECULARI, &c. *Without Name of Printer, Place, or Date.* Quarto.

This volume seems to be from the press of Boettiger: see p. 197 ante. The title, in black letter, is divided into two sections, and is litterally thus: 'Incipit vtilis et quottidianus tractatulus de discordia predicatorū et minorū cum clero seculari Et primo quo ad predicationē eorum, Secundo de modo audiendi confessiones, Tertio de sepultura s̄m iuriū determīationē. Item quottidiana questio cū sua determinatione Vtrū Emere decem marcas (pro centuz annuatim pro se et suis heredib9 ordine successorio) subleuandas in perpetuuz vel ad tempus sit ɔtractus licit9 et a iure permissus an vsurarius.' On a ij, recto, the work begins without a prefix, and concludes on B vj, reverse, (in sixes) without indication of time, place, or name of printer. In the whole, 12 leaves. A very fair and neat copy, in russia binding.

680. DECISIONES ROTÆ ROMANÆ. *Printed by Laver. Rome.* 1475. Folio.

If the intrinsic value or curiosity of this volume were equal to its dimensions, we should consider it a treasure of no trifling importance; but when the reader is informed that this most elaborate specimen of the press of Laver, contains what is only likely to be interesting to the foreign lawyer, engaged in the DECISIONS OF THE ROMAN CATHOLIC COURTS, he may probably feel little disposition to possess it. Nevertheless, it finds a place with propriety in a Library like the present, Audiffredi, as might have been expected, is copious and particular. Seemiller and Fossi are comparatively concise. We may observe a medium between them.

According to Audiffredi, this volume should contain *four* distinct impressions or parts, to each of which the colophon of the printer is subjoined. The present copy has all the parts, and is an unusually large volume. The *first* set of Decisions were originally collected by HORBORCH, A. D. 1375; the *second* is called ANCIENT DECISIONS; the *third* were collected by BERNARDUS DE BISGNETO, A. D. 1372; and

the *fourth*, by THOMAS FASTOLI. The copy before us, concludes with these latter Decisions. The first 9 leaves of the volume are occupied by a table of the heads or contents of the Decisions, collected by 'William Horborch, a German, in May 1381.' On the recto of the 10th leaf, the text, or first Constitution of Pope Gregory XIth begins. The text is uniformly printed in double columns, and a full column contains 58 lines. On the reverse of fol. CXLI, is the first colophon; informing us that this part was printed by '*Georgius Laur de Herbipoli. Anno Iubilei. Mcccc lxxv. die uero lune xxi. mensis Augusti.*' The register occupies the recto of the following leaf.

On the recto of the ensuing leaf, the prefix is thus:

INCIPIVNT DECISIONES SI VE CONCLVSIONES ANTI- QVE DOMINORVM DE RO TA.

This second part (including the table) contains CIIII leaves. The colophon, which is on the recto of the XCVIII leaf, is the same, generally speaking, as the preceding; informing us that this part was printed on the '*23rd of October*' in the same year. The table follows. Then a leaf, with the recto blank. On the reverse of this leaf is an address from 'Iohannes Aloisius Tuscanus de Mediolano'—(who superintended the first edition of the Commentaries of Acro and Porphyrio upon Horace, see vol. ii. p. 69,) to 'Iohannes Franciscus de Pavinis de Padua;' from which Audiffredi has printed a considerable extract. This address ends on the recto of the next leaf. Then 9 pages of a table of contents. On the recto of the following leaf, the text begins, and concludes on the recto of fol. LVI, from the commencement of this third part. The collections by Fastoli occupy the remaining 12 leaves; from the end of which I extract only the latter part of the colophon:

- - - - - Impresse Rome per honorabilez uirū magistrum georgiū Laur de her- bipoli Anno iubilei. M. cccc. lxxv. die uero Iouis. xviii. mēsis octo. pōtifica. S. in xp̄o patris et. D. dn̄i Sixti diuina prouidencia pape quarti Anno eius. v. finiunt feliciter.

There are neither numerals, signatures, nor catchwords. Consult the *Edit. Rom.* p. 178-181; *Incunab. Typog. fasc.* i. p. 75; and *Bibl. Magliabech.* vol. i. col. 662, 805. The present may be considered a magnificent copy; in russia binding.

681. DOGMA MORALIUM. *Without Name of Printer, Place, or Date.* Quarto.

This elegant little volume is among the numerous specimens, in the present Library, which illustrate the History of Printing as connected with the early productions of the *Cologne Press*:—there being little doubt, in my own mind, of the impression under description belonging to the same class of books. On the recto of the first leaf, we read this prefix:

Liber qui dicit moraliū dogma de virtutibus & vitijs oppositis moraliter & philosophice determinans Incipit feliciter.

A full page has 28 lines. On the recto of the 43d and last leaf is the colophon, thus:

Deo gratias.
Explicit Moralium dogma Philosophorū

A beautiful copy; in blue morocco binding.

682. DURANDUS. RATIONALE DIVINORUM OFFICIORUM. *Printed by Fust and Schoeffer. Mentz.* 1459. Folio.

EDITIO PRINCEPS. 'Ipsum uero hoc opus Durandi, quod *Rationale Officiorum Diuinorum* dicitur, est antiquum Liturgicæ Theologiæ monimentum, in quo auctor rationes et significationes rituum ecclesiasticorum sæculi XIII, pro captu illius sæculi, exposuit.' Schwarz, *Document. de Orig. Typog.* pt. ii. p. 9-11. We shall presently have further recourse to the judicious account of this work, which appears in the authority just referred to: but, in the mean while, we may inform the reader,

and more especially the curious antiquary, that the late Mr. Brand called 'Durand's Ritual of Divine Offices,' 'an invaluable Magazine of the most interesting Intelligence—to the enquirer into the origin of our popular ceremonies.'* *Popular Antiquities*, vol. i. p. xvi: edit. 1813. The volume before us is probably the most curious and extraordinary specimen extant of ancient printing. It is the first essay of the *smallest type* of Fust and Schoeffer; and when we behold 160 vast folio leaves (UPON VELLUM,) of double-columned pages, with 63 lines in each full page, as appears in the impression under description—we may express our admiration, with Schwarz,† at the copiousness of materials with which the earliest established press was furnished. This rare and truly magnificent volume has been frequently and accurately described; and copies of it have been, and yet are, in most of the celebrated libraries abroad, and in our own country: yet I know not whether fine copies of it (such as those in the present, and in the Duke of Devonshire's, Collection) be not—as Schelhorn observes—'scarcer than a white crow.' *Amœnitat. Literar.* vol. vii. p. 286. Those who wish to read the more copious descriptions of it, may consult Schwarz, (*ibid.*) Clement, vol. vii. p. 466, (who however is a little too rambling) and the Catalogues of Gaignat, La Valliere, Crevenna, and Pinelli. See also Laire's *Index Libror.* vol. i. p. 13. In the present instance we shall almost literally follow the account which appears in the *Bibl. Crevenn.* vol. i. n°. 285.

The prefix or title, on the recto of the first leaf, is printed in red, and is thus:

Incipit racōnale
diuinoꝝ officioꝝ.

Each title, to each book and chapter, is also printed in red. The reverse of folio 67, and of fol. 139, is blank; and the edition may be divided into

* Mr. Brand adds—'I would style this performance the great Ceremonial Law of the Romanists, in comparison with which the Mosaic Code is barren of Rites and Ceremonies'—and in a note he observes, that 'This curious book is the Fountain-head of all Ecclesiastical Rites and Ceremonies.' *Ibid.*

† 'Non enim in Durando, nisi duos *quaterniones*, et unum *ternionem*, obseruauimus. Hinc uero intelligas, quanta typorum copia iam illo tempore abundarit prima Moguntinorum typographia; cum etiam *quinternionibus* imprimendis suffecerint typi.' *Ibid.* Schwarz properly refutes the absurd notion of Mentelius, who supposed that, for MCCCCLIX, we should read MCCCCLXI! The former is wrong, however, in saying the volume contains 162 leaves. See above.

3 parts, or rather 7 books. Some copies have the capital initials cut in wood; and some (as the one under description) have blank spaces for the introduction of such initials by the illuminator. On the recto of the 160th and last leaf, beneath 9 lines of text, we read the ensuing colophon—in types similar to those with which the Bible of 1462 is executed—and two sizes larger than that of the body of the work. It is printed in red ink, and is as follows:

> Presens racōnalis d'inoꝝ codex officiōꝝ vemustate capitaliū decoratus. rubricationibusqꝫ distinctus. Artificiosa adinuētione imprimendi ac caracterizandi: absqꝫ calami exaratioñ sic effigiatus. Et ad eusebiam dei industrie est ꝛsūmatus per Johannē fust ciuē Magūtinuꝫ. Et petrū Gernsʒheym.* Clericum diocesʼ eiusdem. Anno dñi Millesimo quadringentesimono quīquagesimonono. Sex̄ die Octobris.

Hence it appears that this is the *third book printed with a date;* the Psalter of 1459 having been printed in the month of August in the same year. Maittaire and Würdtwein are comparatively superficial. The copy in the Crevenna Collection was perfect, but mildewed; and was sold for only 920 florins. The copy in the Lomenie Collection, both for size, condition, and binding, appears to have been most desirable; and was sold for 3400 livres. See Laire, *ibid.* All the known copies, like the present, are printed UPON VELLUM; but Würdtwein, apparently upon the authority of V. F. de Gudenis, *Recens. Cod. Mogunt. in Bibl. Cathed. Syl.* i. p. 401, notices a copy in the Cathedral Library at Mentz, *partly vellum and partly paper;* but I suspect that the paper leaves are not printed in the type of Fust and Schoeffer. *Bibl. Mogunt.* p. 65. The copy under description may vie with any hitherto known. It is very large and clean, and bound in blue morocco.

* Würdtwein thinks the words 'SCHŌIFFHER DE' were omitted by the carelessness of the workmen.

683. Epistolae Variorum Auctorum. Latinè. *Without Name of Printer, Place, or Date.* Folio.

This is a very curious and interesting volume. It seems to have been wholly unknown to Panzer, (vol. v. p. 193) and contains an undoubted specimen of the early Cologne press, from a printer of whose name we are ignorant. We shall be particular therefore in our account of it. On the recto of the second leaf, a z, (the first being blank) is the following prefix, which acquaints us with the name of the Collector of these Epistles.

Familiariū epistola4 Cōpendiū ex diuersis hinc inde Probatiſsimis autoribus p cōmuniū ſtudencium pfectū futuro4 qȝ Rethorum ac Orato4 eruditione Per diſcretū ac eruditū vi4 Anthoniū Liberum zuſatenſem recollectū Feliciter incipit;

The address, which follows, is to 'Arnoldus de Hildenshem.' In this address, Liberus tells us that he has diligently searched the numerous Cologne Libraries ['Colonie inter tot tantasque bibliothecas'] for the present Collection; and in the following passage has prettily explained what may be considered as the probable fruit of his labor: 'Planum est enim quod non omnes qui has optimas ad artes anhelant tot tantorumque autorum completa epistolarum volumina habere possunt; Quare sufficere puto si redolentes violas quas vl' pauculas ex amenissimo rhetorum campo collegerim. tuis quamprimum delicijs accumulauerim. Habe igitur tute illas mi Arnolde et incumbe instituto negocio.'

On the reverse of this first leaf we have a list of the authors from whom the Epistles are taken; namely, Cicero, St. Jerom, Symachus, St. Bernard, Panormita, Seneca, Swinifortus Barzizius ('a soldier'), Gasperinus Pergamensis, Æneas Sylvius, Franciscus Philelphus, Apollinaris Sidonius, Thomas Aquinas, Poggio, Leonard Aretin, Phalaris, and 'Diverse other accomplished and eloquent Authors.' On the recto of a ȝ (3) begin the Epistles from Cicero. The signatures, with the exception of M, run in eights: L 1 and L 2 being erroneously printed I 1, I 2. M has 10 leaves. On the recto of M 10, we have a very curious subscription and colophon, which shall be given entire; adopting the Roman type for the former.

Anthonius. L. Susatensis. S. D. P. Suo Arnoldo de hildenshem.

Adhuc multa sunt a me agenda mi Arnolde sed nihil eorum attemptabo donec *impressa volumina Coloniensibus ex agris* Dauantriam usque pervenerint. Proposueram etenim Heydelbergam Friburgam, Basileamque et nonnulla alia orientalis plage studia adire. et postea per Saxoniam Westphaliamque, Dauantriam reuerti. Sed qui me Confluentie offenderunt quatuor indigne Argentinenses totam ferme superiorem Alemaniam armata militia occupatam publice protestati sunt. Qui me inopinatus terror mille et quingenta illa volumina pro renouatione latine lingue impressa coegit particularibus studijs communicare. Puto me tamen post lustratam Dauantriam Swollensemque palestram Louanium et inde si quoque modo tutus patet aditus Parisius profecturum. Quod proinde cognitum tibi fieri studui. ne forte turberis cum me audieris non altam germaniam prout institutum erat. sed occidentales terras adijsse. Vale de emendandis codicibus codicibus feruenter incumbe.

Familiarium Epistolaꝝ compendiolū ꝑ Anthonium Liberum de Susato taliter qualiter collectum explicit. Deo gratias.

From the former we learn that the compiler of the Epistles expected printed books from 'the Cologne territories' to be brought to him at Daventer; and that some disturbances towards the Upper Rhine had prevented him from visiting the places he had intended. Liberus meditates, in this address, an excursion to Paris; probably with a view of prosecuting his studies connected with the 'renovatio latinæ linguæ.' The type of this volume is evidently of the Cologne character; and the book was, in all probability, executed at that place. The present copy, although occasionally much written upon, is a very desirable one. In blue morocco binding.

684. EUSEBIUS. CHRONICON. Latinè. (*Printed by Philip de Lavagna.*) *Without Place, or Date.* Quarto.

EDITIO PRINCEPS. Saxius, Apostolo Zeno, Clement, and Seemiller, all unite in noticing the beauty and rarity of this first impression of the Latin Version of the Chronicle of Eusebius, by St. Jerom. Clement is copious and interesting; but Saxius had been, before, exceedingly particular. This latter bibliographer (and Hambergerus and Denis after him) supposes, with apparent reason, that the edition was printed 'about the year 1475—as Lavania first began to print in 1473, and Mombritius undertook this edition among his earliest labors.' *Hist. Lit. Typog. Mediol.* p. DCVIII-IX, note (h); *Bibl. Curieuse*, vol. viii. p. 170; *Incunab. Typog. fasc.* i. p. 79. Fresnoy had inaccurately observed that this edition was printed about the year 1470. 'Although rare (says he) it is inferior in correctness to those of Pontac and Scaliger.' *Méthod. pour Etud. l'Hist.* vol. x. p. 131. These latter editors were, however, entirely ignorant of it—according to Apostolo Zeno: 'La sudetta edizione della Cronaca Eusebiana, fatta dal Mombrizio, è di una singolare rarità, non essendo stata veduta nè dallo Scaligero, nè dal Pontaco nelle accurate impressioni, che fecero della medesima.' Clement; *Ibid.* Uffenbach has made a very strange blunder in supposing that this volume was executed soon after the discovery of the invention of printing.' *Bibl. Uffenb.* vol. ii. *Appx.* p. 124.* We proceed to describe this estimable impression.

On the reverse of the first leaf is the address of Boninus Mombritius 'sequentium voluminum lectori.' Three sets of verses, by the same editor, follow this address; which will be found copied by Saxius and Clement. On the recto of the succeeding leaf, beneath a pious adjuration to preserve the text as inviolate as possible, we read this prefix:

* Mauro Boni, and Gamba speak of the rarity and beauty of this edition, and of its similarity, in typographical character, to the Solinus—of which particular mention is made at p. 362 of vol. ii—but they are greatly mistaken in supposing it to have been printed before the year 1469: 'Prima e correttissima edizione, che si ha delle ragioni di credere anteriore al 1363' *Bibl. Portatile*, vol. i. p. 313.

Incipit liber cronicaꝝ Euxebii Hieronymi cum superadditis diui hieronymi & Prosperi. Præfatio Hieronymi *

On the reverse of the 18th leaf, at the bottom of the 2nd column, it is thus:

Euxebii Cæsariensis episcopi liber temporꝝ feliciter inci pit: quē Hieronymus pres byter diuino eius ingenio latinum facere curauit.

The recto of the following leaf is blank. On the reverse, the text of the Chronicle begins. Many pages, throughout the volume, have scarcely any thing in them but arabic numerals, in two rows—divested of text: which may prove that the printer was in possession of a copious fount of these characters. On the recto of the 208th and last leaf, is the concluding sentence thus:

Veneti Franciscum Sfortiæ filium sibi reconciliant & in amicitiam recipiunt: pacatisq; inter se rebus & terminatis finibus donec Mediolanum ī suum arbi trium potestatemq; recipiat menstrua illi stipēdia pollicentur.
Mediolanenses Laudem receperunt.

The word 'Laudem,' in the last line, signifies the city of *Lodi*, in the Milanese territories; according to Palmerius. See Seemiller *Ibid.* The Chronicle itself does not extend beyond the year 1448. The present copy is not less extraordinary than it is beautiful; being UNCUT. It is in yellow morocco binding.

* It may be necessary to state that the Chronicle of EUSEBIUS does not reach below the year 328: after which, the additions of St. JEROM occupy 11 pages. The Supplement of PROSPER does not fill quite 12 pages. The remainder is by Mathæus Palmerius. Seemiller is particular upon these points. *Ibid.*

685. Eusebius. Historia Ecclesiastica. Latinè. *Printed by Schallus. Mantua.* 1479. Folio.

The printer of this work was a physician.* The volumes which issued from his press are of equal beauty and rarity; and it is seldom that we behold a more elegant specimen of ancient typography than that which is now before us. The types are a mixture of those used at the early Milan and Parma presses: being, however, taller and more beautiful than either of them. As Mittarelli has justly observed, Schallus was ignorant of the previous impressions of 1474 and 1476; or he would not, in his prefatory address to Frederic Gonzaga, [Mantuanorum Princeps'] have said that he had first rescued his author from the dust and obscurity of antiquity. If, however, Schallus has consulted unknown MSS. of the version of Rufinus, his edition is the more estimable. On the reverse of the first leaf, is the address to Gonzaga: towards the end of which, at the bottom of the second page, the editor and printer thus remarks:

- - - - - Huius ego libri multiplicem utilitatem. uberrimam frugem. & modestis ac piis ingeniis profuturam lectionem intelligens. ignorari eum & intenebris iacentem. situ blattisq; consumi ferre non potui. sed instaurari. ac diuino nuper inuenti magisterii beneficio mul tiplicari. & uelut ex una uite multis per propagines palmitibus educatis uineam conficere curaui. &c.

The heads of the chapters occupy the 6 following leaves; the prologue of Rufinus filling the recto of the 9th leaf. Then, on the recto of the 11th, is this prefix to the text of the version:

* See the conclusion of the colophon to the Scrutinium Scripturarum, executed by Schallus in 1475:

Hoc opus impressit rerum scrutinia Schallus
Iohannes doctor artis Apollinee

Panzer, vol. ii. p. 4-5. It is probably upon the strength of this that Schoenneman remarks: 'Ioh. Schallus Germanus, arte pariter ac Lignamineus medicus, vtrumque et curam et typos novae editioni accomodauit.' &c. *Bibl. Patrum. Latinor.* vol. i. p. 594.

Incipit liber primus hystorie ecclesiastice

There are uniformly catchwords at the bottom of each page. On the reverse of fol. 172, and last, are these colophonic verses:

Explicit liber ecclesiastice hystorie.
Transtulit Ausonias istud Rufinus ad aures
Eusebii clarum Caesariensis opus.
Schallus Ioannes celebri Germanicus arte
Aere premit. Mantus principe Foederico.
Quom datus est finis. referebat Iulius annos
Mille quater centum septuaginta nouem.
Hunc eme qui docti nomen. qui limen Olimpi
Quaeris. habet praesens munus utrūq; liber.
Hinc coeleste bonum: sanctosq; docebere mores
Et prodesse magis lectio nulla potest.

It should be observed that this edition contains XI. books; and not IX. only, as does the previous one. Consult the *Appd. Bibl. Cod. MSS. St. Mich.* col. 405-6; *Incunab. Typog. fasc.* ii. p. 40:—the latter comparatively brief. The present is a beautiful copy, in blue morocco binding. From the Roxburgh Collection.

686. EUSEBIUS. HISTORIA ECCLESIASTICA. Latinè. *Without Name of Printer, Place, or Date.* Folio.

According to Braun, this is the EDITIO PRINCEPS of the Latin Version of Rufinus. The same bibliographer has rather a minute account of the impression:—'considering all things (says he,) this edition is the first, and seems to have been executed about the year 1470: bibliographers have observed a profound silence concerning it, which sufficiently attests its rarity.' *Not. Hist. Lit.* pt. i. p. 27. Laire seems to describe a different impression, when he says that each full column contains 41 lines; whereas (as Braun justly notices) there are but 40 lines in each such column. Laire's reference to De Bure, vol. v. n°. 4390, is rather confused; but his supposition that Fyner might

have printed this edition, is not very improbable. *Index Libror.* vol. i. p. 129. Denis is brief and unsatisfactory: *Suppl.* p. 560, n°. 4868. We may be concise in our account.

On the recto of the first leaf is the prefix thus, at top of the first column:

Prologꝰ . Beati . Jheronimi pres
biteri ī hiſtorias . Eccl'aſticas . Di
ui . Euſebij . Ceſarienſis . Epiſcopi
Jncipit feliciter .

The type is a small square Gothic, and is between that of Gutenberg (see the Catholicon) and Ulric Zel. There are neither catchwords, numerals, nor signatures; and a full column (as has been before remarked) contains 40 lines. On the reverse of the 127th and last leaf, beneath the second column, is this imprint:

Libri Hiſtorie Eccleſiaſtice . Diui
Euſebij . Ceſarienſis . Ēpi . Finiūt
feliciter

This may be called a very fine copy. In russia binding.

687. EXHORTATIO DE CELEBRATIONE MISSÆ.
Apparently printed by Fyner. 1473. Quarto.

The title page is on the recto of the first leaf, thus:

Tractatuſꝰ ɜpendioſus ꝑ modum dijalogi timidis
ac deuotis viris editus Jnſtruens nō plus curam
de pullis ꝛ carnibus habere . ſuillis q̄m quo modo
verus deꝰ ꝛ homo qui in celis eſt digne tractetur
Oſtendens inſup eciam ſalubres manuductōes q̄bꝫ
minꝰ diſpoſitꝰ magis abilitet . ⁊c

The prologue, on the reverse of the same leaf, has this prefix :

Incipit exhortacō de celebracōe miſse ꝑ modum dijalogi inter pō tificem et ſacerdotem .

In the whole, the work occupies 10 leaves. On the reverse of the 10th leaf,

Explicit exhortacō de celebracōe miſse per modum dijalogi interpontificem et ſacerdotem . Anno lxxz . ꝛc .

On comparing this barbarous character with that usually assigned to the press of *Conrad Fyner*—as mentioned at page 248 ante—there can be little doubt but that this latter printer executed the volume. The copy under description is as clean and genuine as possible; and is in blue morocco binding.

688. Eyb (Albertus De). Margarita Poetica. *Printed by Sensenschmid. Nuremberg.* 1472. Folio.

Editio Princeps. Clement is copious and amusing in his account of this work, and of the present edition of it—of which he saw a copy in the library of his friend Mr. Duve, and which he pronounces to be 'extremely rare.' 'This copy (continues he) has the numerals in ms., and one is astonished to observe that it contains only 450 leaves, exclusively of the table—owing to the extraordinary thickness of the paper. The types correspond with the beauty of the paper: they rejoice the sight, and inspire a singular respect for this precious morsel of antiquity. Orlandi attributes this edition to Koburger, and Maittaire follows him. Perhaps Koburger had a share in some of the copies of it, and put his own name to them.' *Bibl. Curieuse,* &c. vol. viii. p. 195-8. We shall presently observe upon this description.

It is difficult to account for Orlandi's having introduced this impression as the second book in his list of those printed by Koburger. His description of it however is confined to the title, and does not fill a line

of his work: *Orig. e Progress. della Stampa,* &c. p. 140. Maittaire quotes Saubert's *Biblioth. Norimb.* p. 121, and Beughem, p. 58, (the latter, always too contemptible to be consulted!) as well as Orlandi. It is evident that he had never himself seen it. *Annal. Typog.* vol. i. p. 321, note 11. In the *Bibl. Solgeriana,* vol. i. p. 139, (referred to by Panzer) we notice two editions of the work: the latter, a Nuremberg one, of the date of 1478—which is certainly erroneous, and probably confounded with the Parisian edition of the same date. The compiler of this Catalogue of Books (which well deserves a place in the collector's library) adds that, 'in a hundred libraries the works of the illustrious Albertus de Eyb, are not to be found.' What the same author means by referring us to the *Bibl. Sarraz.* pt. i. p. 170, for the extreme rarity of the first edition, without date, does not readily appear; as, upon consultation of this latter authority, p. 170, n°. 1689, I find the Basil edition of 1495 so designated. De Bure, without having seen any copy of this impression, has affixed the name of Koburger as the printer; so that his description avails nothing. *Bibliogr. Instruct.* vol. iv. p. 246, n°. 4012. Engel and Vogt were ignorant of this edition; but Bauer has properly described it as having been printed by Sensenschmid; and, apparently, upon the authorities of *Roederi Cat. Libr. Sec. XV. Norimb. impress.* p. 2, and *Bibl. Schwarz,* pt. ii. p. 102, he styles it 'Editio prima rarissima.' Consult the *Bibl. Libror. Rarior.* vol. i. p. 267. Laire calls it 'the first edition, and very rare;' observing that it is printed in the same type with '*Gerson de Nuptiis spiritualibus anni* 1470.' 'Maittaire, (continues he) De Bure, and many others, on account of the paucity of copies, have ascribed this edition to Coburger.' *Index Libror.* vol. i. p. 274-5. Panzer, on the authority of Clement, says, 'this is the earliest book to which the name of Sensenschmid appears.' *Annal. Typog.* vol. ii. p. 169.

Of the work itself, we learn from the Abbé Gerard Molanus, (according to Clement) that 'this wonderful performance is somewhat hastily inscribed "*Margarita Poetica,*" since it contains excerpts not only from the poets, but from almost all the orators, historians, and philosophers.' Bunneman (*Bibl. Bunneman.* p. 74-5, 1738, 8vo.) informs us, that 'it cannot be denied that the work abounds with various erudition, and is justly held in estimation by many; but when the author of it, at fol. cccxcv, addresses it as being "all fair, inviting and sweet—without spot or blemish—distilling honey and milk—and diffusing the odor of aromatic ointments," he goes a little beyond the bounds of propriety

and truth.' It is now time to describe the impression under consideration. On the recto of the first leaf, without any general title, we read,

Tabula siue Registꝝ presentis operis incipit

The *first part* of the work, as we gather from the recto of the second leaf, concludes with epistolary extracts: having a list of the authors from whom such epistles are taken. On the reverse of fol. 3, begins an alphabetical index, in 22 leaves, with references to certain capital letters in the margin, and to numerals, as if printed. A blank leaf follows. The work begins on the recto of the ensuing, or 27th leaf from the beginning of the volume. On the recto of fol. clvi, of the text, we read,

Autoritates diuersoꝝ tam oratorum q̄ poetaruꝫ virorum sane clarisimoꝝ: quibus omnem nostram epistolandi rationem et dicēdi modū corroborare . exornare . ꝛ marīe amplificare posumus. Et primo circa p̄mū Marcij Tullij Ciceronis officiorum librū foeliciter incipiunt

This second or latter part contains 294 leaves. On the recto of fol. 450, and last of text, is the colophon, thus:

Anno a natiuitate domini Millesimo quadringentesimo septuagesimosecundo die vero secunda Mensis decembris finita est hec summa Alberti de Eibj: vtriusqꝫ Juris doctoris eximij que Margarita poetica dicit: p̄ industriosuꝫ impressorie artis Magistrū Johannem sensenschmid ciuem Nurmbergensem cuiꝰ diligentiā impīmendi corrigendiq;: opus ipsū optīe manifestat .

The reverse is blank. Notwithstanding the eulogy of Clement, I cannot commend the excellence either of the type or paper. The former has rather a barbarous aspect, compared with that of the *Quodlibets* of Thomas Aquinas, printed by Sensenschmid and Frisner, see p. 160 ante: and the latter is coarse in substance, and what we call 'foxy' in tint. The present is a fine large copy of it, with many rough edges; and is in russia binding.

689. Eyb (Albertus de). Margarita Poetica. *Printed by Ulric Han. Rome.* 1475. Folio.

Editio Secunda. This edition, from the method observed in the tables or indexes, is a mere reprint of the preceding one; but it appears to have been executed with a new fount of letter, peculiar to that observed in the Priscian, at page 107 ante; and is, upon the whole, the most elegant specimen of the middle size type of Ulric Han, which I remember to have seen. Audiffredi notices the peculiarity of the references in the tables, without apparently being aware of the same thing occurring in the previous impression; and nothing but his too violent prejudice against the printer, could have induced him to pass over the beauty of the press-work in silence. *Edit. Rom.* p. 192.

The first 17 leaves comprehend an index or table, as in Sensenschmid's impression. We next read a general title, thus:

[O]ratorum omniū: Poetarum: Istorico4: ac philosophorum eleganter dicta: ꝑ Clarissimum virum Albertum de Eiib. in vnum collecta Feliciter Incipiunt.

A full page has 44 lines. On the recto of the last leaf but one, is the following colophon:

Summa Oratorum omnium: Poetarum; ac Philosophoruz autoritates in unum collecte per clarissimū uirum Albertū de Eiib vtriusq; iuris doctorem eximiū que margarita poe tica dicitur: feliciter finem adepta est per ingeniosum virum magistrū Vdalricū Gallū alias Han Alamanū ex Ingelstat ciuem wienensem: non calamo ereoue stilo: Sed noue artis ac solerti industrie genere Rome impressa Anno incarnatio-nis dominice Mcccclxxv. die uero xx. mensis decembris: Anno Iubilei. Sedente Sixto diuina prouidentia papa iiii. pontifice maximo.

The reverse is blank. The recto of the following and last leaf contains the register. I should add that the *second* part begins on the reverse of the (fol. 107) which has the conclusion of the *first*. The other leaf

authorities, referred to by Panzer, are, comparatively, unimportant. *Annal. Typog.* vol. ii. p. 458. The present large, clean, and beautiful copy is in russia binding.

698. Eyb (Albertus De). Margarita Poetica. *Printed by Gering. Paris.* 1478. Folio.

It appears that *Cæsaris* and *Stol* printed an edition of this work in the preceding year; and although such edition is not at present in this Library, I venture to conclude that the types of each are similar; since it is evident that those of this impression are modelled after the earlier publications of Cæsaris and Stol—who themselves seem, at this time, to have adopted a *new fount* of letter; similar however, in character, to their ancient one. Chevillier is justified in noticing the difference of this type from that which was used in the 'Maison de Sorbonne'—and inserts the present impression in the second list of books executed by Gering, and his associates. *Hist. de l'Imprim. de Paris*, p. 70-1. Clement relies partly upon Maittaire; vol. viii. p. 197. It remains to describe the edition itself; which, it must be premised, contains not quite half, or only the *first part*, of the preceding impressions here noticed.

On the recto of the first leaf, we read as follows:

Margarita poetica de arte dictandi ac practicandi epistolas: Opus clarissimum feliciter incipit.

PROLOGVS.

Lbertus de Eyb Iuris vtriusq; doctor Sanctissimi dñi nostri papę pii secū di cubicularius Bā
a benbergensisa et ęystetēsis ecclesiaꝝ canonicus
&c. &c. &c.

A full page (p. 5.) has 39 lines. On the recto of sign. p. iiii, commences a variety of extracts from Virgil and other poets, ending thus:

Hec sunt que tibi ex diuersis dare illustribus autoribus volui. carmina: vt ea tuis epil'arum generibus loco parenthesis: aut alias vt melius cadere videñt possis appropriare.

Then follows ' Circa artificiosas epl'arum ɔclusiones . M . T . C . Clausule incipiunt.' On the recto of s iii, we read,

Finis fœlix .

A table (of 4 pages) follows on the reverse. On the recto of s v, is the colophon:

Finis opus eximium Alberti de Eyb . impressumq; parisius ꝑ Magistrum Vlricum Guering . Anno . M. cccc . lxxviii . die vero penultima mensis Nouembris.

The signatures run in eights. The present beautiful copy was obtained from M. Renouard, and is in green morocco binding.

691. Fabrica (Iohannes De). Declaratio Indulgentiarum. (*Apparently printed in the Office of Fust and Schoeffer.*) *Without Place, or Date.* Folio.

Of this very singular and uncommon specimen of typography, some mention has been made at vol. i. p. l., in the first division of this work;—and, therein, as illustrations of the Letters of Indulgence of the year 1455. Panzer notices this impression; but the copy which he inspected wanted the two last leaves: he compares the type of it to that of a preceding work, which he attributes to the press of *Mentelin;* but, as Braun and Laire properly remark, the printing exactly resembles that of the Offices of Cicero, of the dates of 1465, and 1466. What, however, is curious — and has been unobserved by all the preceding bibliographers—the prefixes contain one line of the same large character which we find in the Letters of Indulgence, *ibid* (fac-simile), and in Pfister's Bible: see also the fac-simile at p. 9, vol. i. There can be no doubt, I apprehend, but that the small volume under description was printed in the office of Fust and Schoiffer; although Würdtwein was ignorant of its existence. Panzer's *Annal. Typog.* vol. ii. p. 138; Braun's *Notit. Hist. Lit.* pt. ii. p. 28; and the *Index Libror.* vol. i. p. 37.

On the recto of the first leaf we read this prefix, in four lines:

Tractatus cōpositus p Reuerendū magistrū nostrū Magistrū Johannē de fabrica ordinis fratrū minorū sacre pagine pfessorē famosissimū Parisius in pfati ordinis scola regentē sup declaracōne Indulgentiarū cōcessarū p animabz in purgatorio .

There are 38 lines below; but a full page contains 43 lines. On the reverse of the second leaf, commences a treatise of NICOLAUS RICHARDUS upon the same subject. On the recto of the 6th leaf we read

Sequitur resolutio summe Anthonini archiepiscopi florentini.

which concludes on the reverse of the same leaf, at the 27th line. Then follow three small tracts, which have not been before described. The first has this prefix:

Sequūtur auisamēta cōfessoꝝ

The second tract is thus entitled:

Sequitur modus distribuēdi ꝛfessionalia put ī vrbe

To the third and last tract is the ensuing prefix:

Forma absolutionis

which latter is the same, in substance, as the usual forms of the like nature. In the whole, 8 leaves: without signatures, numerals, or catchwords. This curious volume was purchased at the sale of a portion of the late Bishop of Ely's Library; and during the life-time of its former owner, I remember to have heard from him frequent attestations of its singular curiosity. It is bound in russia.

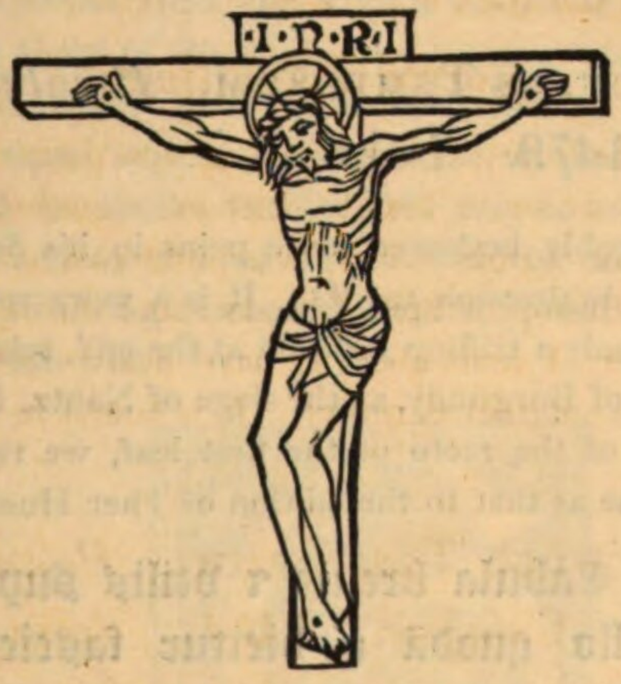
692. FASCICULUS TEMPORUM. *Printed by Ther Huernen. Cologne.* 1474. Folio.

Although Panzer places this edition, in his list of impressions of this work, as the *second* in chronological order — that of Goetz de Sletzst, of 1474, being the first—yet, at vol. i. p. 277, n°. 19, he calls it EDITIO ORIGINALIS: and so it seems to be considered by Seemiller.

It has very few cuts, and is executed in the usually rude type of the printer. The arabic numerals are very barbarous. A table of 8 leaves, having 3 columns upon each page, precedes the proheme or preface; which latter has no prefix, but terminates on the recto of the 10th leaf, at bottom:

Fasciculus tpm oēs antiquoꝝ cronicas cōplectens incipit feliciter.

A little above, in this preface, we learn, in respect to the work itself—'omnia in sequentibus summa breuitate patebunt Modus autem procedendi planissimus est, et grossitudini rusticanæ adeo amicus ut in pariete quidem depingi possit. eo quod ilico sine omni difficultate intuentibus se offerat.' &c. . .—'Et quia ex multis libris mendose scriptis modum hunc non leui labore ad lineam veritatis correximus. obsecramus pro christo lectorem ne inciuiliter manum ad corrigendum hanc annorum supputacionem apponat nisi prius toto opere perspecto.' On the reverse begins the Chronicle, with the Creation; the names of the more remarkable personages, or characters, being printed within circles. A wood-cut of the *Ark* and *Bow* is on the reverse of the following leaf; but there are only *nine cuts*, and of these, probably the ensuing fac-simile is the most favourable specimen that could be adduced of the state of the Art of Engraving at Cologne, as early as the year 1474: see fol. 33, recto.



This was the work from which Caxton chiefly borrowed his materials to supply an eighth book to Higden's Polychronicon; see the *Typographical Antiquities*, vol. i. p. 148-9. The text ends with Francis de

Savona being called to the Cardinalship at Rome, ‘ absque scitu suo,’ in the year 1471 : having, over the entry or memorandum, the date of 1474. The colophon and device are as follow :

Impreſsa eſt hec cronica que dicitur faſciculus tēporū colonie agrippiē ſicut ab autore ſuo quodā deuoto carthuſiēnſi colonie edita eſt . ac ſecundū primū exemplar quod ipſe venerabilis autor pprijs cōſcripſit manibus ad finē vſqz deducta p me arnoldū ther huernē . ſub annis dñi . m. cccc. lxx iiij . De quo ſit deus benedictus in ſecula Amen .

There are no signatures; but exclusively of the table, the volume contains 64 leaves. From the colophon, it would appear that Ther Huernen was the author of that part which succeeds to the original composition by Rolewinck. See the *Incunab. Typog. fasc.* ii. p. 64, n°. XXVI. The present is a sound, but rather soiled copy ; in red morocco binding.

693. Fasciculus Temporum. *Printed by Walch. Venice.* 1479. Folio.

Fossi has probably bestowed more pains in his description of this edition than the impression merits. It is a mere reprint of the preceding ; having only a trifling addition at the end, relating to the death of Charles Duke of Burgundy, at the siege of Nantz, by Sigismond and others. At top of the recto of the first leaf, we read this prefix—precisely the same as that to the edition of Ther Huernen :

¶ Tabula breuis ꝛ vtilis ſuper li bello quodā q dicitur faſciculus tēpoꝝ : ꝛ vbi inuenitur punctus ante numeꝝ eſt in p̄mo latere : vbi vero poſt in ſecūdo latere : incipit feliciſ .

The table contains 7 leaves. The preface and chronicle, as before, follow. The leaves are regularly numbered, in the centre, in a neat arabic numeral; and, exclusively of those of the table, there are 64 leaves. In the whole, 71 leaves. The colophon is just above the account of the death of the Duke of Burgundy, thus:

¶ Chronica q̄ dr̄ fascicul⁹ tempor4: edita in alma vniuersitate colonie agrippine a quodā deuoto cartusiensi: ⁊ impr̄ssa Venetijs singulari industria atq; impensa Heroij Walch almani. āno dñi 1479. Sixto quarto pontifice maximo: finit feliciter.

There are no cuts whatever to this impression; but the first letter (G) of the prefatory matter—following the table—is similar in form, although not in size, to the same letter, in the ensuing impression, of which a fac-simile is given below. See the *Bibl. Magliabech.* vol. i. col. 659. The present is a sound copy; in calf binding.

694. Fasciculus Temporum. *Printed by Ratdolt.* (*Venice.*) 1481. Folio.

More beautiful than either of the preceding impressions, (as might have been expected from the known talents of Ratdolt) is the one which we are about to describe. Fossi praises, with justice, 'the small and elegant character' with which this volume is executed. The cuts have also an equal superiority over those of the Cologne edition; as the subjoined fac-similes testify. We may be brief, however, in our description. A table, of 7 leaves, precedes the usual preface. To this preface is the following ornamental capital initial; extending in height to 10 lines of the text:

The preface concludes on the reverse of this 8th leaf. The recto of the succeeding leaf has the ensuing ornament—beneath a diagram, giving an account of the Creation, &c.—Another similar figure occurs at fol. 26, recto.

Of the numerous small wood-cuts, with which this elegant impression abounds, I know not that I can select a more favourable specimen than the following representation (at fol. 37. rev.) of

The City of Venice.

The attempt to give the effect of *cavities*, and *depth of shade*, in rising grounds, is thus rather barbarously executed. See fol. 30, rev.

The leaves of the text are regularly numbered as far as fol. 64 and last; when, in addition to the matter in the previous impressions, we have about a page of supplemental intelligence, concluding with the year in which the volume was printed. The colophon is thus:

¶ Fasciculus temporū oēs quasi antiquas chyronicas* mortaliū vsqz ad hec tempora cōplectens feliciſ explicit Impreſsusqz impensa ꝛ arte mira Erhardi rodolt de augusta . 1481 . 12 . caleñ . Jañ .

There can be no doubt (as Seemiller and Fossi intimate) that this volume was executed at *Venice*, and that the word 'Rodolt' is erroneously printed for 'Ratdolt.' *Incunab. Typog. fasc.* ii. p. 90; *Bibl. Magliabech.* vol. i. col. 660. This copy is unluckily much soiled; in calf binding.

695. Fenestella et Albricus. *Without Name of Printer, Place, or Date.* Quarto.

There is some little difficulty in assigning this volume to its proper printer. In the absence of positive evidence, we must conjecture as well as we are able: although it may with safety be affirmed, that this is the identical edition which Audiffredi and Fossi have each described.

* Sic.

See note (2) in the *Edit. Rom.* p. 391, and *Bibl. Magliabech.* vol. i. col. 663-4. The type has unquestionably the appearance of a late production of the Roman press; and resembles, that of Silber and Besicken. It is at once elegant and legible. Audiffredi has, rather unaccountably, omitted to mention that this impression contains the short treatise of Albricus, presently to be noticed. From Fossi we learn, (as Lord Spencer has remarked in the fly leaf of this copy) that the real author of the treatise, under the assumed name of FENESTELLA, was ANDREAS FLOCCUS, the son of Dominius Floccus, a Florentine; and that the work is of recent date, and was probably composed in the XVth century. From a ms. note of Count Reviczky, it appears that Munther, Fabricius, and Ernesti, were ignorant of this early impression of the treatise of Albricus.

On the recto of the first leaf, the title is thus:

FENESTELLA DE ROMANORVM MAGISTRATIBVS INCIPIT

Mnium deorum quos uetus romano-
o ruz religio excoluit: Primo panilyceo
seu Faunum illum: poti9 siluarum uo
cari placet: per Lupercos rem diuinā Luperca
lesque ludos fecisse apud uetustatis assertores
&c. &c. &c.

On the recto of signature f 4, the work of ALBRICUS has this prefix:

Albricus Philosophus de imaginibus deorum
De Saturno

On the recto of g 7,

Rubrica capitulorum opusculi huius

These rubrics, or heads of chapters, conclude on the reverse of the following leaf. The signatures run regularly in eights. The present is a neat copy, in calf binding.

696. Firmicus. De Nativitatibus. *Printed by Simon de Bevilaqua. Venice.* 1497. Folio.

Editio Princeps. One is surprised to read the brief and barren accounts of this impression, in the La Valliere and Lomenie Catalogues, as well as in Maittaire, (*Annal. Typog.*) and to find no mention made of the elegance and peculiarity of a part of its execution. Braun and Seemiller both refer to the long and learned disquisition upon this volume, and upon the author of it, by Denis—in his *Memorab. Bibl. Garell.* p. 169, &c.—a work, which it is not my good fortune at present to possess. But these latter bibliographers, although copious, comparatively with their predecessors, are silent in commendation of some of the typographical ornaments: whereas they might have informed us, that the first page of the 'Prooemium' exhibits a delicacy and variety of decoration, which the Ascensian and Aldine Presses closely imitated, but never with equal success. See *Annal. Typog.* vol. i. p. 633; *Cat. de la Valliere,* vol. i. p. 525; *Notit. Hist. Lit.* pt. ii. p. 296; and *Incunab. Typog. fasc.* iv. p. 85, n°. 41.

The recto of the first leaf presents us with the title of the work, cut in wood, and executed in very large lower-case Gothic type; similar to that with which the title to the Nuremberg Chronicle of 1493 is printed. This title is briefly thus:

Iulii Firmici
de natiuitatibus.

Three leaves of a table ensue: the whole four upon sign. A. On the recto of a i begins the proheme: the first page of which, as before intimated, is enriched with an entablature, or border of figures, of very uncommon delicacy. The capital initial O—having the signs of the zodiac within the outer circle, and a star, a square, and two triangles within the inner circle—together with the winds within the four corners of the outer square or frame—is very tastefully imagined and executed. The leaves are regularly numbered, from hence, to folio cxv, and last. The concluding epistle of the author, on the recto, is elegant and interesting. On the reverse are some verses by Nicolaus Amerinus, the register, and other verses by Cyllenius. Beneath the latter we read the date of 1494, as that of the transcription of the volume; and, again,

beneath six other verses, entitled ‘ Christophorus Pierius Gigas Foro Seproniēsis ad Lectorem,’ we observe the imprint and device thus:

Impressum Venetiis ꝑ Symonem
papiensem dictum beuilaqua
1497 . die 13 Iunii .

The reader may consult p. 252 of vol. ii. for a different, and much less elegant, device by the same printer. The present is a fair and very desirable copy; in French calf binding.

697. Florius (Franciscus.) De Duobus Amantibus (Camillo et Emilia.) *Printed by Cæsaris and Stol. Paris. Without Date.* Quarto.

This is a very curious and interesting little volume. In regard to its contents, it may at least rank on a level with the Loves of Eurialus and Lucretia, composed by Pope Pius II: see pages 137-9, ante. The ensuing extracts may also, in some measure, attest that the work is by no means devoid of interest. Extrinsically considered, with reference

to bibliographical information, this volume has afforded no small subject for discussion. It was however unknown to La Caille, Chevillier, and Marchand; but Brunet has not failed to insert it in his valuable *Manuel du Libraire;* vol. i. p. 431. The Abbé Mercier has noticed it in the second edition of his *Supplement to Marchand*, p. 118, according to Panzer; and from this latter authority we also learn that Weller Altes, &c. vol. i. p. 219, vol. ii. p. 533, has a somewhat copious account of it. See the *Annal. Typog.* vol. ii. p. 343. We shall endeavour to be concise in our statement of a few particulars connected with it.

Maittaire (*Annal. Typog.* vol. i. p. 9) had seen this book in the library of John Bridges, and called it either a 4to or 8vo. Why he should say it was executed in the *Gothic* character, is extraordinary, since the type is evidently *Roman*. The words 'expletus' and 'editus,' found in the colophon, (see below) seem to have so far puzzled this learned bibliographer, that he adds, 'If the book were *really* executed in that city, [Tours] the Art of Printing was not first introduced at Paris, as Chevillier contends it to have been.' At page 278, note 1, of the same volume, Maittaire informs us that he had received a letter from De La Monnoye, concerning the same book; in which he was informed, that the writer of that epistle 'had seen two editions of the work, finished (confectas) at the same time in the house of William, Archbishop of Tours; one of these was in the library of Baron Hohendorf, the other in the Mazarine Collection: both in 4to: the former printed in an elegant and neat character, the latter in a Gothic letter.' De La Monnoye then refers to a false (similar) date in the *Bibl. Menars.* p. 142, n°. 1840—where an Italian version of Ovid's Metamorphoses is erroneously dated 1467, for 1497.*

In the second volume of his Index, p. 568-9, Maittaire makes a third mention of this extraordinary book. The author of a paper (probably De Boze) in the *Hist. de L'Acad. Royale des Inscriptions et Belles Lettres*, vol. vii. p. 310, noticed Maittaire's accounts of this edition, and seemed to censure him for supposing that the volume was *printed* at Tours—'the word 'editus' (continues that author) signifying nothing more than a book rendered public by the distribution of copies *à la main*.' To this Maittaire has justly replied, that he never *affirmed* that the volume *was printed* at Tours, and that he never affixed an exclusive

* With submission to so respectable an authority, the reference is inapplicable; for the date in the volume under discussion is not in *arabic numerals*, but in *words*—and the whole question turns upon the meaning of the word 'editus.'

meaning of *press-work* to the word 'editus:' however, after the invention of printing, that word might have had such signification. *Ibid.*

Leichius has also a particular notice of this book; and is sufficiently learned and correct upon the meaning of the words 'expletus' and 'editus'—which, from all the authorities cited, seem clearly only to mean the *completion and distribution* of a work, whether in MS. or print. But Maittaire is falsely accused, by Leichius, of having said that the date was *exclusively referable* to the year of the book being *printed*. The first extract from Maittaire (see before) defends him from such error. Consult the *Orig. et Increm. Typog. Lipsien.* p. 122. Panzer has well observed: 'Vox editus, non anni, quo ex typographi officina, sed quo ex auctoris Museo prodiit, notam hic esse, nemo facile negabit.' *Annal. Typog.* vol. ii. p. 343. It now remains to give some account of the book itself. On the recto of the first leaf, we read the opening of the 'Prologue,' thus:

> Francisci Florii Florentini de amore Camil li et Emilie aretinorum, ad Guillermum tar diuum prologus feliciter incipit.
>
> I adhuc diutius q̃ tardum ulixem casta expectauerit penelope! longas tuas litte ras nondū calamo exaratas uidere! pri usq̃ ad te scribere uellem expectarem! uereor ne antea cōsumptus senio debilia membra in cignū conuersa prospicerē. &c.

On the recto of the 3rd leaf, is this prefix:

> Francisci Florii Florētini de amore Camilli et Emilie aretinorū liber feliciter incipit.

After learning that this '*fond pair*' wore clothes of the same colour, and went to the same school, we are thus informed of their proficiency in their early studies:

> nondū illorū quisquā septimā uiderat estatem! qn̄ nō solum uterq; eorū perfectissime in grāmatica fuerat eruditus! sed et totū pene Virgiliū ultra

Priscianū ꝑnoscebat . Tanta erat inter eos et cor-
porū pariter et animorū similitudo! ut ꝙlibet vnā
eandemq; animā illa duo corpuscula regere possꝫ
et affirmare . &c.

Compositions, of the nature of the present publication, when they are free from impurities, or a tendency to contaminate, are usually perused with delight. Accordingly, some of my readers might consider me reprehensible if I omitted the introduction of a slight specimen or two. I extract, therefore, what follows; and with due submission suggest, whether, if Pope had ever read this work, (as he is very likely to have done—being a great reader of the literature of the period in which it was written) he might not have borrowed a verse or two (in his *Eloisa to Abelard*) from a passage in the first extract?

Epistola Emilie.

d Iuo Camillo Emilia salutem Calamo exarare non possem mi Camille suauissi me! quanto gaudio! ac spe quadam inaudita iocū ditatis noua de te percepta me affecere! qua profe-cto omnium fortune nostre iniuriarum, ac mee preterite angustie omnino me immemorem! ue lut fluuii lethei longa obliuia potatam reddide-runt. Siquidem tante in me dulcedinis causa est nomē ipsum Camilli! ut ad eius uocabuli recor dationem! et cor psallit, et mens iubilat omnino . &c. &c. &c.

A little beyond we read,

Epistola Camilli!

d Iue Emilie Camillus salutem . Non tantam profecto letitiam dulci lyra com-moti de recuperatione euridices pii manes exhi-buere orpheo! quantum michi tue littere o gratio sa Emilia condonarunt . &c.

On the recto of the 41st leaf, we read the subscription, which has given rise to the discussion before noticed, thus:

> Francisci Florii Florentini, de duobus amantibus liber felici-ter expletus est turonis . editus in domo domini Guillermi archi-episcopi turonēsis! pridie kalen-das ianuarii . Anno dñi millesi-mo quadringentesimo sexagesi-mo septimo;

We have, next, some more amatory compositions, from the original and fertile pen of Boccaccio, translated by Leonard Aretin. The prefix on the reverse of the same leaf, is thus:

> Incipit alius libellus de duobus amantibus per Leonardum aretini* in latinū ex boccacio transfiguratus;

On the recto of the ensuing leaf:

> Sequit̄ transfiguratio, quam Leonardus de Guiscardo et Sigismunda Tancredi filia! in latinum ex boccacio conuertit .

This tract occupies only 8 leaves; having at bottom, on the recto of the 8th, the ensuing subscription only:

> Finit feliciter .

This volume is without signatures, catchwords, and numerals; and although no date be subjoined to it, I am rather inclined to think that it may have been printed within four years of the *completion and circulation of the MS.* This is a sound copy; in old red morocco binding.

* Sic.

698. GAGUINUS. DE PURITATE CONCEPTIONIS, &c. *Printed by Andreas Bocard. Paris.* 1498. Quarto.

It is rarely we meet with a prettier copy of this work, than the one under description. The volume, however, has no claim to any great value on the score of its interest or scarcity. The title is on the recto of the first leaf, above a well executed device of the printer; a good deal similar to what we see in the impression to the work noticed at p. 196, n°. 642 ante. The poem upon the conception, in hexameter and pentameter verses, concludes on the recto of B v, in eights. We have, next, 'Paſsio ſancti richardi martyris, in 5 pages of prose: then, 'De variis in eccleſia dei ordinibus Robertus Gaguinus'— in hexameter verses —next, some sapphics, by the same, 'to the studious.' A variety of poetical opuscula follows; concluding with an hexastichon 'De baculo Gaguini,' on the recto of E iiij. The colophon, in 8 lines, is below; from which we learn, that the work was executed at the expense of Durandus Gerlerus, a Parisian bookseller:

Amo dñi. M.cccc.xcviij Nouēb⁹
Secund et vigesima. p mgr̄m Andreā bocard.

This elegant volume, in russia binding, was obtained from Mr. Gutch, of Bristol.

699. GALEOMYOMACHIA. Græcè. (*Printed by Aldus. Venice.*) *Without Date.* Quarto.

EDITIO PRINCEPS. Renouard, in the first volume of his *Annales de l'Imprimerie des Alde*, vol. i. p. 436-7, had contradicted Maittaire, perhaps a little too rudely, for his introduction of this impression, as a work of Aldus, in the appendix of the index to his *Typog. Annal.* vol. ii. p. 520; where, it must be confessed, the description of it was somewhat too particular to be hastily disbelieved. In his *Supplemental* volume, p. 49-50, Renouard has, to his credit, made the 'amende honorable;' and given a tolerably copious account of the impression, from a copy in the collection of Count Trivulzio. He remarks, also, that a copy is in the public library at Vienna, and that other copies are in those of

the Chevalier D'Elci, Earl Spencer, and the British Museum. A sixth, seventh, and eighth copy, are in the collections of the Duke of Devonshire, Dr. C. Burney, Mr. Wodhull, and Mr. Heber. See also Mr. Beloe's *Anecdotes of Lit. and Scarce Books;* vol. iii. p. 216. That the volume under description is of incontestable rarity, and that it was executed in the press of Aldus, are points now decidedly admitted. Renouard says, 'it is rarer than the first Aldine Musæus, and is certainly among the earliest efforts of the press of the printer; if not executed before the Musæus.' *Ibid.*

The prefix informs us by whom the work is edited:

Α"ριςόβουλος ἀποςόλιος ἱεροδιάκονος
τοῖς ἐντευξομένοις χαίρειν.

This address occupies both sides of sign. α 1. On the recto of the ensuing leaf, α II, is this prefix:

Υ"ΠΟΘΕΣΙΣ ΤΗΣ ΓΑΛΕΩΜΥΟΜΑΧΙ'ΑΣ.

At the bottom of the same page, we read,

Τὰ τοῦ δράματος πρόσωπα.
Κρεΐλλ°. Τυροκλόπος. Κῆρυξ. Χορὸς θεραπαινίδων.
Ο"μευνέτις κρεΐλλοῦ. Α"γγελος. Προλογίζει δὲ ὁ Κρεϊλλ°.

On the recto of the 10th and last leaf, sign. α 10, the concluding sentence is thus:

Χορ. Ζώοις ἀλύπως εὐθαλῶς εὐκαρδίως,
Ε"σ λυκάβαντας μήπω πεπληρωμένους.
Α"νθ' ὥνπερ ἦλθες ἄγγελος ποθουμένων.
Καὶ τὸν φόνον πρόὔφηνας ἡμῖν τοῦ φθόρου.
Η"δη γὰρ εἶδον πᾶν ποθούμενον τέλος,
Ε"ιληφὸς ἄρτι καὶ καλῶς ἡνυσμένον.

ΤΕΛΟΣ.

This description, of so extraordinary a rarity in Greek printing, will be found more copious than any which has preceded it. As Renouard properly observes, the impression is entirely destitute of typographical ornament, whether of capital initials, or otherwise. The present is a fair sound copy; in old red morocco binding. It belonged formerly to Mr. George Mason; who considered it to be unique.

700. Gasparinus Pergamensis. *Without Name of Printer, Place, or Date.* Folio.

At the first glance of this book, we recognise what we should consider to be the printing of *Adam de Ambergau*, or rather of *Florentius de Argentina:* see vol. ii. p. 322: but a perusal of the colophon convinces us of the contrary. This impression has been overlooked by all the French bibliographers, since no account of it will be found in Panzer's *Annal. Typog.* vol. ii. p. 269; and vol. iv. p. 132, 395. It is evidently not a production of the press of Gering, Crantz, and Friburger; however the prefatory epistle of Fichetus, according to the entire extract of it by Chevillier, p. 40-1, is precisely the same as that incorporated in the impression of Gering, &c. It may follow, therefore, that this edition is only a copy of some previous Parisian impression: but it may no less follow, that *all* the Parisian impressions are reprints of some ancient one executed in Germany; since we find this passage, about the middle of the prefatory epistle;

. . . . . Nam preter alias complures litterarum grauiores iacturas hāc etiam acceperūt ut librariorum uiciis effecte pene barbare uideanť At uero maxime letor hanc pestem tua prouidētia tandem eliminari procul a parisiorum luteria .* Etenim quos ad hāc urbem e tua germania librarios asciuisti q̃ emendatos libros ad exemplaria reddunt Idq; tute macto studio conaris . ut ne ullum qdem opus ab illis prius exprimatur q̃ sit a te coactis exemplaribus multis castigatū litura multa &c.

The reader may draw his own conclusion. Nor will it follow, because Lapidanus was at the head of the Sorbonne Academy, that he should not have superintended the printing of the edition under description. The colophon seems to bear this meaning. We proceed to a brief, yet perspicuous, description.

The reverse of the first leaf is occupied by the prefatory epistle just mentioned, which has this prefix:

* Sic.

GVILLERMVS FICHETVS parisiensis theologus doctor Ioanni lapidano sorbonensis scole priori salutem

On the recto of the ensuing leaf is this title to the text of the epistles of Gasparinus Pergamensis:

GASPARINI PERGAMENSIS CLARISSIMI oratoris epistolarum liber feliciter incipit

There are no prefixes to the several epistles, but to each is a small initial letter, to be enlarged or beautified by the illuminator. The signatures are very uncommon: being printed at right angles with the text — or running perpendicularly up, from the bottom line. In the whole, g v, in eights. On the reverse of g v, is this colophon:

Finit Gasparini ꝑgamensis oratoris clarissimi suauissimarū epistolarū opus per Iohannem lapidanum sorbonensis priorē multis uigiliis ex corrupto ītegrum effectū. ingeniosa arte īpressoria in lucem redactum.

There are neither numerals nor catchwords. The present is a fair sound copy of this estimable impression: bound in dark green calf, with gilt leaves.

701. Gerson (Ioannes). Opuscula Varia. (*Apparently printed by Ulric Zel.*) *Without Place or Date.* Quarto.

The volume under description, hardly to be exceeded for its beautiful condition, is a fit companion to that containing the *various Opuscula of* St. Austin noticed at pages 178, 183, &c. of the first volume of this work; although it may not, upon the whole, contain treatises of such bibliographical interest. That *Ulric Zel* was the printer of each treatise, there can be no reasonable doubt. I shall proceed therefore to describe these tracts of Gerson, briefly but particularly, in the order in which they are bound in the present volume.

1. De Preceptis Degalogi, &c.

On the recto of the first leaf is this title:

Incipit opusculū triptitum de preceptis decalogi De confessioē ⁊ de arte moriēdi. p eximiū sacre theologie pfessorez Magistrū iohānem gerson alme vniuersitatis pisiens' Cācellariū

A full page has 27 lines. On the recto of fol. 30, and last, we read

Explicit opusculū triptitum de p̄ceptis decalogi. de confessione ⁊ de arte moriendi Editū p eximiū sacre teologie pfessorē Magistrum Joh'em gerson alme vniuersitatis parisieñ Cancellarium

II. Alphabetum Divini Amoris, &c.

On the recto of the first leaf we have the ensuing title:

d honorem om̄ipotentis dei. aliquos modos et vias pro eleuatione mentis in deum. ppono cōscribere. &c.

What is rather singular, a full page contains 31 lines; and the lines are somewhat longer than usual. On the reverse of fol. 28, it is thus:

Explicit. Alphabetū diuini amoris. de eleuacōe mentis in deū. venerabil' mgr̄i Joh'. Gerson. Cancellarij parisieñ.

III. De Diversis Materiis Moralibus, &c.

The recto of the first leaf presents us with the following prefix:

Incipit prologus sup cclusioēs de diuersis materijs moralibus vtiles valde posite p mgr̄m iohā

nē gerson. doctorē theologie exi-
miū ac. Cancellariū parisiensem

A full page has 27 lines. The reverse of fol. 38, and last, has this subscription:

Expliciūt conclusiones de diuersis ma
terijs moralibꝫ vtiles valde posite per
mgr̄m Joh'em gerson doctorem theo
logie eximium ac cancellariū ecclesie
beate marie parisieñ

IV. De Passionibus Animæ.

The recto commences thus:

Incipit tractatus nōbilis de paſsioībz
aīe. venerabilis magistri Joh' gerson.

A full page has 27 lines. On the recto of fol. 26, and last, we read

Explicit tractatus notabilis de paſsioī-
bus aīe. Editus a mgr̄o iohāne gersō
cācellario parisiensi necnō profeſsore
sacre theologie

V. De Modo Vivendi, &c.

On the recto:

Incipit tractatulus bon9 eiusdē
de modo viuendi omniū fidēliū

On the reverse of the 4th leaf:

Expliciunt regule pulchre eiusdem de
modo viuendi omniū fidelium

A full page has 27 lines

VI. De Pollutione Nocturna

This strange performance commences thus: on the recto of the first leaf —

Incipit Tractatulus venerabil' Mgr̄i Joh'. Gerson cancellarij parisien̄ tractans de pollucōe nocturna. an impediat celebrā tem vel non.

Ubitatū est apud me frequēter ꝛ diu p̄sertim post susceptū sacer dotiū. si quis nocturno pollutus sōpnio a celebrādo milsam celsa re deberet. Exptus sū similiť multos p̄sertim religiosos. ꝛ nouilsiē. quosdā pre cet'is tali dubitacōis nō parū turbatos. &c.

The colophon, or subscription, on the reverse of the 15th and last leaf, is as follows:

Explicit Tractatulus venerabil' Mgr̄i Joh' Gerson. de pollucōne nocturna. An impedi at celebrantem? An non?

As usual, a full page has 27 lines. With this treatise probably the ensuing one was originally printed.

VII. De Cognitione Castitatis et Pollutionibus Diurnis.

The prefix is thus:

Incipit tractatus venerabil' mgr̄i Joh' Gerson. Cancellarij pisien̄. de cognicōe castitatis. ꝛ pollucōnibz diurnis.

On the recto of the 14th and last leaf, we read the following subscription:

Explicit tractatulus venerabilis mgr̄i Joh'is gerson. de pollucōibz diurnis.

The last tract in this extraordinary little volume may be thus summarily described:

VIII. Forma Absolutionis Sacramentalis

The prefix is as follows:

Incipit forma absolucōis sacramētal'
eiusdem Mgri Joh' Gerson.

A full page has 27 lines. Only 3 leaves. On the recto of the third:

Explicit forma absolucōis sacramental' ve
nerabil' Mgri Joh' Gerson. Deo Laus.

There can be little doubt but that the preceding beautiful specimens of the early printing of Zel's press, are EDITIONES PRINCIPES of the several works described. The pieces from the same author, and executed in the same manner, are almost endless. The foregoing are elegantly bound in one volume; blue morocco.

702. GESTA CHRISTI. *Without Name of Printer, Place, or Date.* Folio.

This very curious specimen of barbarous printing was in the library of the late Bishop of Ely; and, in conversation with his Lordship upon it, I remember to have wholly differed from him in respect to the time and printer of it. This difference of opinion still exists between the present Noble Owner of it and myself:—although Lord Spencer gives only a conditional assent to the probability of its having been printed by Peter Drach, at Spire. Panzer, vol. iii. p. 30, n°. 71, has an exclusive reference to Laire's *Index Librar.* vol. i. p. 137: but in asserting that this treatise is printed in the Gothic character ['Char. [Goth.] eodem.'] it is clear that Laire never saw it; since the type is decidedly Roman, and similar to that of an edition of the *Meditations of John de Turrecremata*, of the date of 1472, (but not by Drach) mentioned in the ensuing pages. The following is a fac-simile of the commencement of it:

Incipiunt gesta Cristi

In principio erat verbū· et verbū
erat apud deū· et deus erat ver:
bum Cum aūt per verbū omia

Laire has a good description of it, and refers to a more extended one by Schoepflin, in the *Mem. des Inscriptions*, &c. vol. xiv.; but when the former says that the Lomenie copy was bound with the forementioned edition of the 'Meditationes Ioannis de Turrecremata,' printed in 1472, and would lead us to conclude that the 'Gesta' is of the *same date*, he appears to me to have committed two errors: — first, there is no *Spire* edition of I. de Turrecremata, of the date of 1472, but an *Augsbourg* edition of the same date — printed by Schusler — which I have seen: and, secondly, the tract under description has *signatures;* which makes it barely possible to have been executed in 1472. In the third place, I incline strongly to think that this work was published *before* any thing which ever came from the press of Drach; and lastly, the type of it is wholly dissimilar to the close and elegant Gothic character of the latter printer, in the Breydenbach of 1490. We may be brief but particular in the description of it.

This tract, of only 11 leaves and a half, is executed in double columns, with 32 lines in a full column. At top of the first column, on the recto of a ii, we read according to the preceding fac-simile. There are no other head-titles throughout the treatise. On the recto of b. i:

Nno vero tercio facta sūt
encenia iherosolimis. et hyems
erat. Et ambulabat ihesus in tē
plo in portico salomonis. vbi ait
iudeis Ego & pater vnū sumus
eo ꝙ dixerant ei quo vsq; aīas
nrās tollis Sustulerūt ergo la≈
pides vt iacerent in eum. & ex
iuit de manibus eorum Ioh.' x.

The reverse of the 11th leaf, as Laire justly observes, has 15 long lines; beneath which is this subscription:

Expliciūt Gesta Cristi

But the present copy has the perpendicular half of another leaf; being a table, or rubric, of 32 lines, in one column; at top of which we read:

Incipiunt sermones de sanctis

The edge of this half leaf has never been cut, and this appendage was purposely intended by the printer. Each signature has 6 leaves, if we allow a blank leaf to a i. A sound and desirable copy; in dark calf binding, gilt leaves.

703. Gesta Romanorum. *Without Name of Printer, Place, or Date.* Folio.

Editio Princeps. The curious and entertaining subject, of which this volume treats, has been well nigh exhausted by my friend Mr. Douce, in his *Illustrations of Shakspeare and of Ancient Manners;* and I can easily conceive how highly he would be gratified by the possession of a copy, so fine and fair throughout, as is the one under description. That it is the first edition—and 'certainly printed with the types used by Ulric Zell'—(as Mr. Douce intimates) there can be no doubt: but the same learned authority has not probably assigned to it so early a date as it seems to claim,—when he observes that it was printed 'about the year 1475.' I incline to think that it was executed about the year 1472; as we discover in it the same large lower-case type which Zel frequently introduced into the prefixes of the early pieces of St. Austin and Gerson; described in the present and first volume of this work. As such, it is a curious typographical performance; and probably unique of its kind. The supposed edition by I. de Westphalia, of the date of 1473, is (as Mr. Douce seems to infer) purely chimerical.

The impression under description is printed in double columns, in a large bold lower-case Gothic type; a full column having 36 lines. On the recto of the first leaf, above the first column, we read this prefix:

Ex gestis romanoꝝ hysto
rie nōbiles: de vitijs v̄tutibus
qꝫ tractātes. cū applicacōnib⁹
moralizatis ꝛ misticis: Incipi
unt feliciter.

There are head-titles, and designations of chapters; but neither numerals, signatures, nor catchwords. On the reverse of folio 159, at the bottom of the first column, is the colophon—thus:

Ex gestis rōnoꝝ tū plu
rib applicatis hystorijs:
de vtutibꝰ ꝛ vitijs misti=
ce ad intellectū trāſſump
tis Recollectorij finis est
feliciter ·:· ·:· ·:
LAUS. DEO

An alphabetical table, on the 10 following leaves, terminates the impression; on the recto of the last of which, beneath the second column, we read this subscription:

Explicit tabula.

Consult Mr. Douce's *Illustrations of Shakspeare*, &c. vol. ii. p. 335-428. The copy in the British Museum, according to the same authority, is imperfect. The present beautiful one is bound in old foreign green morocco binding.

704. Gratianus. Decretum cum Apparatu. *Printed by Eggesteyn. Strasbourg.* 1471. Folio.

Editio Princeps. This is not only the first impression of the Decretal of Gratian, with the commentary (or apparatus) of Bartholomæus Brixiensis, but it is the *first book* which presents us with the city of Strasbourg, the name of the printer, and the date, incorporated in one colophon: not, however, as Panzer properly subjoins, (and as every typographical antiquary knows) but that there were books printed at Strasbourg before this period; and that Eggesteyn himself had even published works previous to this edition of Gratian. The volume before us, when not divided into parts, is of such enormous dimensions, that one cannot help giving Schwarz credit for his scepticism in doubting whether a second edition of a work, so immense, could have been put forth by the same printer in the subsequent year!—yet Laire and Meusel have satisfactorily proved that an absolute reimpression of the whole work did appear, by Eggesteyn, in the year 1472. See the *Index Libror.* vol. i. p. 276, and Panzer's *Annal. Typog.* vol. iv. p. 220; also the *Vindic. Typog.* p. 44. The larger Gothic type, with which this work is printed, resembles that of which a fac-simile is given at

page 314 of vol. i. of this work: the smaller type (as Panzer correctly observes) is like that of Conrad Fyner—but of a preferable form and execution.

The copy under description is divided into three parts. The first leaf of the text presents us with this prefix, printed in red:

Jn nomine ſancte et indiuidue trinitatiſ Jncipit concordia diſcordantium Canonum. Ac primum de iure conſtitutionis nature humane. Rubrica.

There is, in the first page of this copy, the *ground work* of a very large illuminated letter, in which appears the whole length of some sacred character; but of which the superficies, or coloured face, is entirely destroyed or taken off—leaving, however, a decided indentation to shew of what nature the figure was. There are some pages in this impression which have only a small portion of the commentary, and some are entirely without it. On the reverse of the last leaf of the third part, we read this colophon; printed in red, in the largest lower-case letter:

Preſens Gratiani decretum vna cū apparatu Barthº. Brixieñ in ſuiſ diſtinctionibꝫ cauſiſ et cōſecrationibꝫ bene viſū et correctū. Artificioſa adinuēcōniſ impreſſi abſq; qʒ vlla calami exaratione ſic effigiatū. et ad laudem oīnipotētiſ dei eſt cōſūmatū Per venerabilem virū Heinricū Eggeſteyn. artiū liberaliū magiſtrum ciuem inclite ciuitatiſ Argentini. Anno dñi. M°.cccc.° lxxj.°

There are neither numerals, signatures, nor catchwords. My friend Mr. Bolland possesses a noble copy of this impression, (in its ancient oak-cover binding) having the capital initials rather tastefully illuminated. The present is a sound and most desirable copy, bound in three volumes, in russia binding.

705. GREGORIUS. REGULAE PASTORALES. *Apparently printed by Ulric Zel. Without Place or Date.* Quarto.

This is probably the EDITIO PRINCEPS of the work. A full page has 27 lines, and the impression contains 103 leaves; without numerals, signatures, or catchwords. The prefix is thus:

Incipit lib' Regule pastoral' Gregorij Pape
ad Johānē Archiepm Rauēnēsē Prologꝰ

There are designations of the chapters, both by words and arabic numerals. On the reverse of the last leaf, beneath 10 lines of text, we read this subscription:

Explicit liber Regule pastoral' Gregorij Pa
pe ad Johānem Archiepm Rauēnensem .*

The present is a fair sound copy, elegantly bound in dark red-stained morocco.

706. GREGORIUS IX. PAPA. DECRETALES. *Printed by Schoiffer. Mentz.* 1479. Folio.

We have here another specimen of one of those extraordinary volumes, connected with the early Papal Decretals, which the ancient printers seem to have been so zealous in publishing, and for which the demand was probably proportionably great. Like the Decretals of Popes Boniface and Clement, the text is printed in a large, and the commentary in a small, type; but this latter is the *middle*-size type of the first Mentz press, and was rarely introduced by Schoiffer. On the recto of the first leaf, the text commences thus—the first two lines being in red:

Incipit noua ꝯpilatio decre=
talium gregorij. jx.
Gregorius epꝰ seruus
seruorū dei dilectis fili
is doctoribꝫ ⁊ scolari

* Sic.

On the recto of the 304th and last leaf—printed in red, and in the largest size type—we read a very copious colophon; the whole of which will be found in Würdtwein, p. 120. All that is necessary here to extract is as follows:

Domini nr̄i ihesu xp̄i anatuitate anno M.cccc. lxxix. mensis marcij idus sexto. ——————

——————

—————— feliciter finiūt debito cū apparatu decretales gregoriane, omniū reuera hijs' p̄ts testimonium perhibentibꝰ correctissime! petro schoiffer de gernszheim cuius armis signātur auctore cūctipotētis agēte gr̄a cui phēnis honor et gloria Amen.

The shields, in red, are beneath. The present may be called a magnificent copy; in old French calf binding, with gilt leaves.

707. Grunpeck. Tractatus De Pestilentiali Scorra, &c. *Apparently printed by Boettiger, at Leipsic. Without Place or Date.* Quarto.

This is evidently a very different impression from that of which Braun has so copious a description, in his *Not. Hist. Lit.*pt. ii. p. 8; as it is, in all probability, the production of the press of Boettiger at Leipsic, although Leichius has failed to notice it. The title, on the recto of the first leaf, is thus:

Tractatus de pestilentiali Scorra siue mala de Franzos Originem. Remediaqz eiusdem continens. cōpilatus a venerabili viro Magistro Joseph Grunpeck de Burckhausem. super carmina quedam Sebastiani Brant vtriusqz iuris professoris.

The address of Grunpeck begins on the reverse of this leaf, and is dated Augsbourg, November, 1496. The verses of Brant immediately

succeed—on a ij recto. In the whole, 12 leaves; on a and b in sixes. On the reverse of the 12th leaf are 10 verses entitled

Querimonia Mentagrici.

The present fair copy is in calf binding, with gilt leaves.

708. GUAYNERIUS. DE ÆGRITUDINIBUS CAPITIS ET PASSIONIBUS STOMACHI. *Without Name of Printer, Place, or Date.* Folio.

This impression is executed in a small close Gothic type, which may easily be attributed to the press of Planck; but it is less proportionate and elegant. It is uniformlv printed in double columns; having prefixes, in a larger type, to the several chapters. There are neither numerals, signatures, nor catchwords; and a full column contains 41 lines. On the reverse of fol. 116 and last, is this subscription:

Laus Deo.

A tall and desirable copy (formerly Mr. Wodhull's) in russia binding.

709. GUIDO DE COLUMNA. HISTORIA TROJANA. *Printed by Ther Hurnen. Cologne.* 1477 Quarto.

On the recto of A i:

Incipit tabula circa libros et capitula hyſtorie tropane ·:·

This table comprehends 3 pages. On the reverse of the 2nd leaf is a brief biography of Nimrod, 'the first king of the world, who begot eight sons in the city of Babylon.' The prefix to the prologue bespeaks our favour in behalf of the historian's veracity, thus:

Presens liber explicans hyſtoriam Troyanā a Gwy done de columpna meſsañ proſayce eſt cōpoſitus. qui ne dum in presenti hyſtoriam nudam deſcribit verūeciaz ad diciones pulcherrimas pro documētis hincinde in locis il lis competentibus eidem interserit. Cuius sic prologus feliciter Incipit ·:·

The signatures extend to T, inclusively, in eights. On the reverse of T viij, is the colophon:

Deſtructionis igitur troye hyſtoria feliciter explicit. que per me Arnoldum ther hurnē Colonie cōmorantez foret impreſsa diligētiqz attencōne correcta ſine ei⁹ emar gente Anno domini. M.cccc:lxxviij. die penultima menſis Nouēbris Ad cuius rei euidenciam hic infra ppriū impſsi ſignetum ·:·

The device, as at page 320 ante, is below; but printed in black. Colonna's work, according to Fabricius, (*Bibl. Med. et Inf. Ætatis,* vol. iii. lib. vii. p. 383, edit. 1734) was written in Latin in the year 1287. A French MS. version, on the authority of Lydgate's prologue to his poem of the Troye Book, existed soon after the year 1300. It was quickly translated into other languages; and the annals of printing in the XVth century supply us with three Dutch, two German, eight French, and two Italian, editions. At the beginning of the XVIth century appeared two Spanish translations, by Petro Nunnez Delgado, in 1512-19, folio. *Typographical Antiquities,* vol. i. p. 10. Panzer refers only to Maittaire and Schwarz. *Annal. Typog.* vol. i. p. 281. This is a soiled but sound copy; in dark calf binding, with gilt leaves.

710. Guido De Monte Rocherii. Manipulus Curatorum. *Printed by Felix Balligault. Paris.* 1493. Quarto.

The first page of this very elegant impression, of one of the most popular works at the close of the XVth century, presents us with the following tasteful title:

Manipulus curatorum.

The reverse is blank. A more particular title, with the prefatory epistle of the author, begins on the recto of the ensuing leaf, a 2. The folios are regularly numbered as far as fol. xc — when, on the commencement of a table, of only 4 pages, they cease to be so designated. On the recto of this last leaf, n iv, we have the ensuing colophon :

¶ Celeberrimi viri domini Guidonis de monte rocherij liber qui Manipulus curatorum inscribitur: vna cum tabula eiusdem finit feliciter. Exaratusqz parisij. per Felicem balligault ex die. xviij. Junij. M.CCCC. xciij.

The reader may consult our *Typographical Antiquities*, vol. ii. p. 99, to see how popular this work formerly was in our own country. The present copy is in dark calf binding; and was deposited in this library by the kindness of my friend the Reverend Mr. M'Neille.

711. Historia Sanctæ Crucis. Belgicè. *Printed by Veldener. Culemberg.* 1483. Quarto.

I may safely promise the curious reader no small amusement in the description of the volume before us. The materials are equally abundant and interesting; and it will be my own fault if the mode of putting them together be not productive of information as well as of entertainment. In this strange 'History of the Holy Cross,' we see a specimen of some of those numerous publications in the XVth century, which, accompanied with a great number of cuts, rendered the characters and events recorded in Scripture, by degrees familiar to the minds of youth. We have here a small quarto, of only 33 leaves, upon each of the pages of which a wood-cut and a stanza of Dutch poetry are impressed: precisely similar, in form, to those publications which are now put into the hands of young people. The antiquary, however, views these rude specimens of ancient printing and engraving, with very different sensations from those with which they were originally considered; and we now treasure as a precious relic, that which was formerly treated as a common toy.

This interesting and exceedingly scarce work has been noticed by both the Crevennas and by Heinecken. However copious and particular may be the descriptions of it in the *Bibl. Crevenn.* vol. i. p. 36, edit. 1775, and vol. i. p. 45, edit. 1789—*Idée Générale,* &c. p. 461, *note*—we may be yet more full and particular. The graphic embellishments or fac-similes of the cuts, are peculiar to the present description. Let us first trace the *descent* (if the language of genealogy may be here applied) of the copy under consideration. Heinecken tells us, that he saw this copy at Wilna, at Mr. Gockinga's; who bought it at a sale at the Hague, in 1768; where, with an edition of the Apocalypse, and bound with the Speculum Salvationis, by the same printer, the articles were described as '*Different Histories of the Bible and other Subjects.*' It should seem that Gockinga had the copy bound in its present manner; for Crevenna tells us, that he 'came into the possession of it from Gockinga, and that it is in good condition, and bound in red morocco, with gilt upon the sides and back.' At the sale of the Crevenna books, in 1789, it was sold for only 60 florins; and was afterwards in the collection of the Marquis of Donegall, upon the sale of whose library it came to

its present situation. All the prints are coloured in the manner of the time; and the copy, throughout, is sound and desirable.

We will next say a few words about the printer, *Veldener;* who appears to have been a great favourite with Heinecken. This latter bibliographer is probably not quite accurate in his account of the typographical labours of Veldener. He first says, that the *Fasciculus Temporum* of 1476, by Veldener, exhibits his earliest efforts of the art of engraving; and, afterwards, that these engravings first appear in the Fasciculus of 1474: *Idée*, &c. p. 169, 459. Heinecken thinks that Veldener learnt his art at Cologne, and from thence came to Louvain in 1474: he afterwards established himself at Utrecht, and latterly at Culemberg—where the volume under description was printed and published. We have already seen that Ther Hoernen put forth a few wood-cuts in the Fasciculus of 1474; see p. 318 ante: but I cannot speak with certain knowledge of the engravings of Veldener, at Louvain, in the same year. That Veldener was extremely fond of decorative printing and engraving, we have his own express evidence, in the colophon of the *Formulæ Epistolares*, published by him at Louvain in 1476; and which may be seen extracted in Heinecken, and in the *Dict. Bibliogr. Choisi* of Santander, vol. i. p. 322, note. His taste, however, was of a very moderate kind; as his Speculum Humanæ Salvationis, in German, of the same year—and the present work—sufficiently demonstrate: and we are by no means disposed to express 'our astonishment,' with Crevenna, that Gockinga should pronounce the cuts of this work 'comme des choses grossieres et informes!' The reader has here an opportunity of judging for himself; as the ensuing fac-similes are really what they profess to be.

We come now, in the third place, to make good our promise of being 'copious and interesting' in the description of the volume itself. By the kind and effectual aid of my friend Mr. R. W. Wade, (to whom I have been already indebted for a poetical version of the colophon of the Bamberg book, described at p. 94-100, of vol. i. of this work) I am enabled to gratify the reader with a literal and faithful translation, in verse, (purposely executed) in the manner of Sternhold and Hopkins, of each stanza of the original: and I will be free to declare, that, although my friend call it 'very strange stuff,' the success of his version is complete. There are signatures throughout the impression, running thus: in *a* ten, and *b*, *c*, and *d*, in eights. A blank leaf forms *d* viij. The recto of *a* i is blank. On the reverse of it we have the first cut, with the first stanza beneath. This cut represents Adam and Seth in earnest

conversation; Adam holding a spade in his right hand. Beneath every cut there is a stanza of four verses. Each stanza shall be given as faithfully as it can be discerned in the original — parts of words being in some places defaced.

1.

Seth lieve sone wilt my wel verstaen
Totten paradise soe sult ghi gaen
Ende daer sult ghi den enghel vraghen
Wanneer dat eynden sellen mijn claghen

2.

Hier gheeft hem die enghel drye greynen claer
Die sal hi begrauen met sinen vader
Daer of sal wallen enen boeme goet
Da . . . . Cristus aen sal storten sijn bloet

1.

My dear son Seth mind what I say,
To Paradise now go thy way;
Where thou shalt of the angel ask
When I shall end my earthly task.

2.

To him three seeds the angel gave,
To bury in his father's grave;
From which a goodly tree shall spread,
And Christ thereon his blood shall shed.

3.

Hier begrauet seth sinen vaer
Ende hi neem die drye greynen claer
Ende hi heeftse onder sijn tonghe ghelept
Als hem die enghel hadde ghesept

3.

Here Seth his father lays in grave ;
And those three seeds the angel gave,
Under his tongue he has them laid,
According as the angel said.

4.

Hier ſijn nv ghewaſſen drye roeden claer
At adams graf ende was ſeths vader
Ende die ſijn daer bliven ſtaen
Tot datſe moyſes van daer heeft ghedaen

5.

Hier ruſtet moyſes in waren talen
Met ten kinderen van yſrahel in enen dale
Daer ſoe ſiet hi ſtaen . . . . . .
Beneuen . . . . drye ro . . . . .

6.

Hier hebben ſi den berch ſpon gheuonden
Ende ſi murmureerden ten ſeluen ſtonden
Ende ſi ſeyden daer al openbaer
Als dat dat water ſeer bitter waer

4.

Here the three seeds the angel gave
Rise in three twigs from Adam's grave;
And they in that same place did stay,
Till Moses carried them away.

5.

Here Moses rests, 'tis a true tale,
With Israel's children in a vale;
He there sees stand . . . .
Together with . . . . three . . . . .

6.

Here have they fair Mount Sion found,
Whereat they murmured all around;
And there did openly declare,
Those waters very bitter were.

7.

Hier doet den enghel moeyſes verſtaen
Dat hi die roeden ſoude ſlaen
In dat water dat zeer bitter was
Dat is gheworden ſoet als ic las

8.

Hier heeft moyſes affonder ſaghen
Die roeden int water gheſlaghen
Ende hi toechſe daer weer
Ende dancte god onſen heer

9.

Hier heeft moyſes die roeden gheplant
In dat rijke van moab nae onſen verſtant
Daer ſoe ſijn ſi bliuen ſtaen
Tot datſe dauid van daer heeft ghedaen

7.

The angel doth to Moses shew,
That he these three good trees should throw,
And o'er those bitter waters spread,
Which then grew sweet, as I have read.

8.

Here Moses hath the trees cut down,
And them into the water thrown;
And took them thence again away,
And unto God did homage pay.

9.

Here Moses, as we understand,
Doth plant the trees in Moab's land;
And they in that same place did stay
Till David carried them away.

10.

Nier coemt die enghel wilt my verſtaen
Tot den coninck dauid ghegaen
Ende hi heeft hem binnen dyen daghen
Die roeden tot iheruſalem doen draghen

11.

Hier treet dauid die roeden goet
Uter aerden des ſijt wel vroet
Ende hi heefter die ſieken mede gheraect
Ende ſi ſijn van allen ſiecten gheſont ghemaect

12.

Hier coemt dauid nae mijn verſtaen
Een groot heer teghens gheghaen
Die was metter lazarien beuaen
Hi wert ghesont doet ons die ſcrifte verstaen

10.

The angel, you shall understand,
Is now come to King David's land;
And in three days he makes the king
To Jerusalem the three trees bring.

11.

Here from the earth these good trees three
King David takes, as you may see;
And with them he the sick did cure,
Of every ill they did endure.

12.

To David, as I understand,
Here comes a noble of that land,
Who was o'er-run with leprosy,
And cured, as we in Scripture see.

13.

Hier coemt dauid metten roeden goet
Ende hem comen drye ſwarte mannen te moet
Hi raecteſe met die roeden ſaen
Ende doen ſoe worden ſi wit ghedaen

14.

Hier brencſe dauid ſeer haeſtelijck
Tot iheruſalem die roeden oetmoedelijck
Oec ſoe moechdi claerliken weten
Dat hyſe in ſijn eyghen hof heeft ghekteken.

15.

Hier ſijn die roeden binnen eenre nacht
Al met die goods hulpe ende cracht
Des wilt doch claerliken nemen goem
Ende is ghewordeu enen ſconen boem

13.

Here David comes, and brings the trees,
And soon three swarthy men he sees ;
Whom he with the three trees doth smite,
And they from black are turned to white.

14.

Here, in great haste, David the King
The trees doth to Jerus'lem bring ;
And plants them, I would have you know,
That they within his court might grow.

15.

Here have these trees, within one night,
By God Almighty's help and might,
United, as you plainly see,
And are become one beauteous tree.

16.

Hier doet dauid ter ſelver vren
Sijn hof vaſte ende wel bemueren
Oeck ſuldi dat claerlikten verſtaen
Dat hi hier ſijn ghebet heeft ghedaen

17.

Hier heeft dauid wildijt wel verſtaen
Om den boem dertich ringhen doen ſlaen
Si waren oec van ſauieren mede
Oec doet hi ſijn ghebet ter ſeluer ſtede.

16.

King David here his garden all
Has well secured by a wall ;
And plainly I to you declare,
He in this place knelt down in prayer.

17.

Here David, you may plainly see,
With thirty rings surrounds the tree,
And they were all of sapphire made,
And there again he also pray'd.

18.

Hier coemt ſalomon dauids ſone
Ende hi ſal tymmeren gode inden throne
Enen tempel ſcoen ende goet
Ende hi doet ofhouden den boeme ſoet

18.

Here Solomon, King David's son,
By whom to God upon the throne
A temple fair shall builded be,
Comes, and cuts down this goodly tree.

19.

Hier gaen ſi meten ende merken
Om den boem te legghen in den wercken
Si hebben ghemeten ende ghepaſt
Om in den tempel te legghen vaſt.

19.

They here proceed to mete and mark
The tree, to use it in the work;
And they have framed and measur'd it,
To make it for the temple fit.

20.

Hier brenghen ſi dit hout te werck
Ende het is te cort nae horen merck
Of het is gheworden alte lanck
Het bleef vten werck teghens haren danck

20.

Here bring they now the wood to use,
But, found too short, they it refuse;
Or else too long, they're baffled still,
And leave it out against their will.

21.

Hier lept dat hout inden tempel
Ende daer soe quam een vrouken simpel
Ende si is op dat hout gheseten daer
Si verbrande haer clederen dat is waer.

22.

Hier coemt een prophetisse als ic verstae
Ende si was gheheten sibilla
Si propheteerde al openbaer
Dat xpristus soude hanghen in dat houte claer

23.

Hier omme soe moechdi voer waer weten
Als dat die ioden sibilla hebben ghesmeten
Ende si hebben haer sulcken noot ghedaen
Dat si daer van die doot heeft ontfaen

21.

This wood is in the temple laid,
And now there comes a simple maid,
And on the wood she sits her down,
Which having done, it burns her gown.

22.

A prophetess, I find, here came,
Who Sybilla was called by name;
And openly she prophesied
Christ on it should be crucified.

23.

Wherefore the truth I'd have you know,
The Jews the Sybil punished so;
And tortured in such cruel wise,
That by the means thereof she dies.

24.

Hier hebben die ioden ſuldi verſtaen
Dit hout ouer een ryuier ghedaen
Claerlijcken ſoe ſeldiit verſtaen
Om dat men daer ouer ſoude gaen

25.

Hier coemt als wy verſtaen
Die coninghinne van ſaba ghegaen
Ende ſi maecte hoer baruoet
Beneuen den houte dat ſi ouerwoet

26.

Hier coemt van ſaba die coninghinne claer
Ende ſi berijpede ſalomon al openbaer
Wye dat hem maecte alſoe ſtout
Dat hi ouer een ryuiere leyde dat hout

24.

Here did the Jews, as now I shew,
The wood across a river throw,
To the intent that men thereby
Might pass across the river dry.

25.

Here comes, as you may understand,
The queen who rules o'er Saba's land ;
And barefoot by the side she past
O' the wood that o'er the stream was cast.

26.

The queen of Saba here you see
Reproves king Solomon openly ;
And asks how he so bold could be
Over a river to lay that tree.

27.

Hier doet salomon die coninck
Slaen menighen schonen rinck
Van siluer ende van goude claer
Aen dat hout daer xpristus in willíden openbaer

28.

Hier doet salomon af sonder saghen
Dit hout in den tempel draghen
Ende hi lietet bouen die dore legghen
Ende alle man die moeste den houte ere seggghen

29.

Hier coemt die derde coninck als ic las
Nae salomon gheheten abyas
Ende hi dede van den houte nemen daer
Gout ende siluer dat is waer

27.

Behold here Solomon the king
Hath placed many a curious ring,
Of finest gold and silver made,
On that wood on which Christ shall be laid.

28.

Here Solomon doth in pieces saw
The wood, and to the temple draw;
And o'er the gates he doth it lay,
That men to it may homage pay.

29.

Here comes Abyas, as I read,
Who third did Solomon succeed;
And from the wood he took away
The gold and silver: true I say.

30.

Hier comen die ioden ghegaen
Ende si hebben dat hout uten tempel ghedaen
Ende si hebben dat hout van deser weerden
Ghegrauen al onder die aerde

30.

The Jews are hither come in haste,
And from the temple the wood have cast,
And then this wood, of so much worth,
Have buried deep beneath the earth.

31.

Hier ſoe hebben ſi nae vele daghen
Een piſcine laten grauen
Daer men in ſoude waſſchen wilt verſtaen
Die offerhande wert ghedaen

32.

Hier coemt die enghel alle daghen
Al totter piſcinen die is ghegrauen
Wie dat naden enghel eerſt te water quam
Van allen ſiecten dat hi boet vernam

33.

Doe xpriſtus ſtont in pylatus huys
Ghegeſelt ende ſeer confuys
Doen is dat hout van groten louen
Ghecomen totter piſcinen boven

31.

Here, after many days were past,
They make a bathing pool at last;
Where men to wash them might be laid,
Who duly had their off'rings paid.

32.

Here comes the angel every day,
Who at the pool some time doth stay;
And those, who after him first come,
Relieved from all their pains, go home.

33.

When Christ to Pilate's house was brought,
Alone he stood confused in thought;
That wood deserving highest praise
Itself above the pool did raise.

34.

Hier hebben ſi ten ſelven ſtonden
Dit hout in dat water gheuonden
Ende daer maecten ſi of een cruys
Dat xpriſtus droech ſeer confuys

35.

Hier is xpriſtus metten cruys gheladen
Voer ons alre miſdaden
Daer aen ſoude hi betalen gaen
Die ſcult die adam hadde ghedaen

36.

Hier hanghet xpriſtus aenden cruys
Belaſtet ende ſeer confuys
Ende heeſt daer voldaen
Die ſcult die adam hadde ghedaen

34.

Here have they in that self same *stound,*
This wood within the water found,
And there of it a cross they made,
Which Christ did carry, sore dismay'd.

35.

Christ with the cross is loaded here,
Which he for our misdeeds did bear;
On it the penalty to pay
Which, for his sins, on Adam lay.

36.

Here Christ upon the cross is laid,
Blasphem'd, and scoff'd, and sore dismay'd;
And there the penalty hath paid,
Which God for sin on Adam laid.

37.

Daer ſtont dat heylighe cruys
Hier gheſchyede den duuel groot conſuys
Want alle die ghene die beſeten ſijn
Die worden verloſt van hoerre pijn

37.

Behold the holy cross stands here,
Which put the Devil in great fear;
For every one who stood around,
Relief from all his ailments found.

38.

Hier omme soe waren die priesters quaet
Ende si namen aen hoor seluen enen raet
Dat si dat cruys van groter weerden
Hebben ghegrauen onder die aerde

39.

Hier quam van romen helena
Si was keyserinne als ic verstae
Om te weten die waerheyt
Waer dit cruys is ghelept

40.

Hier coemt helena ten seluen daghen
Ende si beghint om dit cruys te braghen
Ende si ontboet die ioden allegaer
Om te weten die waerheyt claer

38.

The priests were much displeas'd hereat,
And when they had in council sat,
Decreed this cross of highest worth
Should buried be beneath the earth.

39.

The Empress Helen now from Rome,
I understand, is hither come;
In order to be certain made
Where the true cross of Christ is laid.

40.

Helena, soon as she came here,
Begins enquiry every where;
And asks of Jews both high and low,
That she from them the truth may know.

41.

Hier heeft Helena iudas
In enen put ghesteken als ic las
Want si van hem woude weten daer
Waer dat dat weerde cruys ghelept waer

42.

Ten eynde van seuen daghen
Bestont iudas helena te vraghen
Of si hem woude vten putte doon
Hi soude haer wysen dat cruys scoon

43.

Doe iudas quam tot deser stede
Soe dede hi oetmoedelic sijn ghebede
Doe seyde hem die engel openbaer
Dat daer dat cruys ons heren waer

41.

Helena, here you see, thought fit
To imprison Judas in a pit;
Wishing to find out, by his aid,
The place where the true cross was laid.

42.

Now having lain there seven days,
Judas to Helen humbly prays,
She from the pit will let him go,
And he to her Christ's cross will shew.

43.

As soon as Judas was come here,
He humbly offer'd up a prayer;
To him the angel did declare,
That the true cross of Christ was there.

44.

Hier arbeydet iudas al openbaer
Om te vinden dat cruce claer
Dat hi vant als die schrift belijt
Oec vant hi die naghelen ter seluer tijt

45.

Hier coemt iudas metten cruce gaen
Dat hi vonden heeft wilt verstaen
Oec brenct hi drye naghelen goet
Ende hi gheefse der keyserinnen sijt des vroet

46.

Nv en weten si niet al openbaer
Welc dattet cruys ons heren waer
Soe namen si die twee crucen daer
Ende si leydense op enen doden dat is waer

44.

Here Judas see, who labours hard
To find the true cross of our Lord ;
Which having found, as scripture tells,
He at the same time found the nails.

45.

Now Judas, with the cross comes near,
Which he had found, as you may hear ;
And also with him brings nails three,
To th' empress fair, as here you see.

46.

Now none of those who then stood there
Which was the true cross could declare ;
They therefore, of these crosses, two
Laid on a dead man : it is true.

47.

Doe ſoe namen ſi ter ſelver ſtont
Dat derde cruys ende hi wert gheſont
Aldus wiſten ſi die waerheyt claer
Als dat die cruys ons heeren waer

48.*

Hier heeft helena dat cruys ons heren
In tween ghedeylt tot goods eren
Dat een ſtuc heeft ſi tot iheruſalem ghelaten
Dat ander ſtuc namſe mede hore ſtraten

49.

Hier brenct ſi des ſiit ſeker ende vroet
Dat anderde ſtuc vanden cruce goet
Conſtantino den keyſer openbaer
Si dancte god van den hemel dat is waer

47

The third cross next they on him laid,
When straightway he was living made;
And by this means they quickly knew,
That this one was our Lord's cross true.

48.

Our Lord's cross here Helena takes,
And in God's honour two halves makes:
At Salem she one half doth lay,
The other half she takes away.

49.

Here now, as we are truly taught,
The remnant of the cross is brought;
And Constantine in public view
Did thank the God of heav'n: 'tis true.

* The cuts above these two stanzas are transposed in the original—that belonging to 47 being over 48, and vice versa.

50.

Hier quam tot iheruſalem gheuaren
Een tyranne ouer veel iaren
Ende hi nam dat weerde cruys ons heren
Ende hi dedet alte ſeer onteren

51.

Hier ſit coſdras al openbaer
In ſinen throen ende ſept hi is duerbaer
Oec heet hi dat cruys die ſoen alſmen leeſt
Ende die haen heet hi die heylighe gheeſt

52.

Hier quam nv al openbaer
Een die eraclius heet dat is waer
Ende hi heeft enen ſtrijt ghedaen
Teghens den jonghen coſdre wilt my verſtaen

50.

When many years were past, there came
A tyrant to Jerusalem;
And took the good cross of our Lord,
And it dishonour'd and abhorr'd.

51.

Here on his throne is Cosdras plac'd,
And says he shall for ever last;
This cross he call'd the sun, we read,
A cock was the holy ghost, he said.

52.

Here now comes forth to public view
One, called Heraclius: 'tis true;
And he has fought a battle here
Against young Cosdras, as you hear.

53.

Desen strijt die is gheschiet
Op een brugghe die danubyen hiet
Daer god eraclius den seghe gan
Als dat hi den ionghen cosdre verwan

54.

Hier coemt dat volc wilt verstaen
Ende si sijn tot eraclium alle ghegaen
Ende si sijn ghecomen ionc ende out
Alte samen in eraclius ghewout

55.

Hier coemt eraclius die keyser goet
Totten ouden cosdras dat sijt vroet
Ende hi heeft hem te vooren gheseyt
Of hi woude aennemen die kerstenheyt

53.

The place whereat occurr'd this fight,
Was on a bridge, Danubius hight;
Such blessing God Heraclius gave,
That he young Cosdras made his slave.

54.

The people all, with one accord,
Here hail Heraclius as their lord;
And all are come, both young and old,
And in his service are enroll'd.

55.

Heraclius here, that Emperor good,
To Cosdras comes, 'tis understood;
And asks of him if he will be
Converted to Christianity.

56.

Hier heeft eraclius des gheloeft
Den tyranne of gheslaghen dat hoeft
Hi ontfinc sijn loen dat verstaet
Nae sijn eyghen sonden ende misdaet

56.

Heraclius here, as he had said,
Has stricken off the tyrant's head;
Thus a just punishment succeeds
Of all his crimes and his misdeeds.

[For the convenience of arranging the next cut with its appropriate stanza, the present gap is unavoidably made.]

57.

Hier is als wy moghen verſtaen
Den ionghen coſdre kerſten ghedaen
Ende alle ſijn volc des ſeker ſijt
Wert kerſten ſeluer tiit

57.

Young Cosdras here is, as you see,
Converted to Christianity;
On the same day his people too
Become all Christians: it is true.

58.

Hier eraclius den ouden coſdre begraeft
Den ionghen hi weder omme begaeft
Ende hi gheeft hem weder alle gader
Dat rijck dat toe plach te heren ſinen vader

59.

Hier gaet eraclius met haeſticheyt
Ende neemt dat hout der heylicheyt
Ende hi toech daer mede ſonder oetmoet
Tot iheruſalem als ick verſtoet

60.

Hier moechdi ſien claerliick
Dat die enghel ſloet die poert ſekerlijck
Ende ſeyde dat doer ſim oetmoet
Daer xpus in ghinc bloetheofts ende barvoets

58.

Old Cosdras here, Heraclius, see
Buries, and sets the young one free;
And here he gives him altogether,
The kingdom once held by his father.

59.

Heraclius goes with hasty pace
And takes that wood of heav'nly grace;
And carried it without delay
To Jerusalem, as I've heard say.

60.

The gates you here may plainly see
Shut by the angel certainly;
Who said, that Christ should humbly go
Bare-headed, and bare-footed, through.

61.

Hier maect hem met haesten groot
Eraclius bloets hoeft ende beruoets
Ende sijn ghecomen dat wel verstaet
Oetmoedelijc tot iherusalem op die straet

62.

Hier coemt eraclius sekerlijck
Totten tempel seer oetmoedelijck
En si brenct dat heylighe hout daert plach te staen
Oetmoedelijck heeft hi sijn ghebet ghedaen

63.

Hier sijn coepluden in groter noot
Ende si meenden hier te bliuen doot
Si aenbeden dat heylighe cruys oetmoedelic
God die heeftse verlost sekerlic

61.

Heraclius now in haste draws near,
Bare-footed, his head also bare;
And comes, as you may understand,
And in Jerus'lem's street doth stand.

62.

Here comes Heraclius, you see,
To' the temple with humility;
And brings the wood where used to stay,
And with humility doth pray.

63.

Some merchants in distress here lie,
Who think that they are near to die;
But humbly to the cross they pray,
And quickly are reliev'd that day.

64.

Hier doen die coepluden openbaer
Haer offerhande ten cruce claer
Ick bidde god den hemelschen vaer
Dat hi ons voer den duuel bewaer

64.

The merchants publicly here bring
To the holy cross an offering.
To God the king of heaven I pray,
To keep the devil from us away.

We will conclude this very copious (and to some, perhaps, unnecessarily dilated) description, with a fac-simile of the original colophon, accompanied by its translation. The ensuing types have rather a strong resemblance to one of the founts of letter used by Machlinia.

Dit is ghemaect in die goēde stede vāy culen
borch Int iaer ons hers M. CCCC. en lxxxiij.
opten sesten dach vay maerte by my ian veldener
G. B.

This book was printed in the good city of Culenburg,* in the year of our Lord 1483. the 6th day of March, by me Jan Veldener.

Praise to God.

The Noble Owner of this extraordinary volume may certainly congratulate himself on possessing, in it, no small acquisition to his stock of specimens of early wood engravings. In old red-morocco binding.

* In Guelderland, 12 miles south of Utrecht.

712. Historia De Infantulo (Simone). *Printed by Guldinbeck. Rome.* 1475. Quarto.

This is the first edition of a small tract, of only 6 leaves, containing (as the opening of it informs us) ‘ an account of a transaction, which, from the time of the sufferings of our Lord, to our own, no age had ever heard its parallel’*— The impression under description is so rare, that it has escaped both Laire and Audiffredi; although the latter, according to Panzer, has described it in his *Suppl.* p. 47—and we are hence desired to expunge what appears concerning an edition of the date of 1481, in the *Edit. Rom.* p. 245. Bolongara Crevenna (from the sale of whose books the present copy was obtained) does not fail to notice the great rarity of the present edition: *Bibl. Crevenn.* vol. iv. p. 61. n°. 6009. See also Panzer, vol. ii. p. 461. I shall endeavour to give the reader some idea of the contents of this extraordinary ‘ History;’ which, if it had not been put forth at the period when the barbarity is said to have been committed, might have excited much doubt of its truth. The prefix, on the recto of the first leaf, will detain us but a short time:

¶ De infantulo in ciuitate Tridentina ꝑ Iudeos rapto atq; in vilipendium xp̄iane religiōis post multas maximasq; trucida/ tiones Anno Iubileo die Parafceue cru/ delissime necato ac deinde in flumē cada/ uere dimerso Historia feliciter incipit.

‘ Three Jewish Families, the heads of whom were called Angelus, Tobias, and Samuel, resided at Trent in Germany. With these lived an old man, of the name of Moses, having a long beard, whom they were constantly urging to foretell the time and hour of the coming of Messiah. They were all assembled in Easter Week, in April 1475, in the house of Samuel, where they had a view of the Synagogue or Temple, and were proceeding to sacrifice a living calf, which had been brought to them that morning. While they were muttering much nonsense, Angelus thus broke forth with a horrid speech:—“ We have

* A transaction similar to the above is said, in the Saxon Chronicle, to have taken place at Norwich, in the beginning of the 12th century. See *Blomfield's History of Norfolk,* vol. iii. p. 26. 8vo. edit.

flesh and fish enough for the Paschal season — but ONE THING ONLY we are in need of!" "And what is that?" said Samuel: —Then slily looking at each other, they quickly understood that Angelus alluded to a CHRISTIAN INFANT—to be sacrificed in mockery and contempt of our Lord's Crucifixion! These barbarians thought that they could easily procure a male child from some of the servants who might flock to see the festivals of the season: but Tobias and Angelus, in full synagogue, deemed it hazardous to procure a child to be brought to their own houses, on account of the narrowness of the streets, which would prevent such a deed being committed without the knowledge of the public.

They then proceed to bribe the servants; and Lazarus, a servant of Samuel, is first interrogated upon the subject: but he quickly refuses having any thing to do with it—and flies the country. Their associate Tobias, is at length instigated to gratify their wishes; not, however, without being threatened with expulsion from the synagogue, in case of refusal. The means of accomplishing this bloody purpose, are maturely and ingeniously concerted. Tobias (who has a considerable intercourse with Christian families) sallies forth, and sees a boy, of the name of SIMON, sitting upon a piece of wood before his father's door. The child was scarcely two years and a half old. The wretch beguiles the infant onward—'sequiturque puer non passibus equis.' As soon as they pass the door of his parents, Tobias rudely hurries on his prey—impels the child onward with his knees—when, 'respiciens puer cepit cum lacrimis pios extollere vagitus, et dulce matris nomen inuocare.' Half dead, the Infant is then soothed with the sight of a silver penny; — and at length is brought to the house of Samuel. 'Hic Samuel, veluti tigris expectans sanguinem, corripiens puerum otius suum in thalamum sustulit. Pretereo hic quanta tunc dracones illi sunt affecti leticia—'They howl, till their throats are dry, for Christian blood; and lest the boy should be frightened, and scream in a strange place, they give him grapes and apples, and other things which are wont to please children — and so he continues quiet till night-fall.'

'Meanwhile the mother, Maria, missing her child, becomes distracted; and, with the father Andrea, walks the streets, and enquires of their neighbours in vain. But all the children (from whose lips the Holy Spirit oftentimes speaks) declare that Simon is carried off by the Jews, and that they intend crucifying him. Night coming on apace, the parents are not able to carry into effect their intention of

visiting the Jews — vnde collapsis tenebris impulsi flentes amare domi sese receperunt.' The author of the Narrative thus poetically introduces the 'deep and deadly time' of night, to give the greater effect of horror to the murder which is to be committed. 'Tempus erat quo prima quies humana reficit pectora atque quiescebant voces hominumque canumque.'—But we shall not proceed to describe—either in the original language, or by means of a feeble version—the scene of deliberate and circumstantial cruelty which ensues. Those who possess the Nuremberg Chronicle, will find (as has been slightly mentioned at p. 272) a *print* representing the sanguinary operations of these monsters.

After a series of tortures, related with rather disgusting minuteness, the child is murdered, and his body is thrown into the river. The body is afterwards discovered and taken up, and placed in the cathedral of St. Peter — 'vbi maxima languentium confluente frequentia multis maximisque in dies miraculis fulget.' The latter part of the tract, and the colophon, are here subjoined:

. . . . . Ob quā rem iudei omnes a maiore vsq; ad mīorē ī carceribꝰ catenisq; ꝰclusi sunt non inde r̃cessuri priusq̃ debitas penas luāt . valete . Tridēti die . xvii . April'. Anno salutis nostre Septuagesimo quīto supra Millenum quater centenuz . qui z ipse Iubileꝰ est . Sedente Sixto . IIII . Pont . Max . Anno a coronatione eiusdem . IIII.

Hystoria hec elegantissima impressa fuit in Alma vrbe Roma apud Colūpnā Antonini p honorabilē virū Magistrū Bartholomeū Guldinbeck de Sultz Constañ . dyoce . Anno quo . 8̄ . Die vero Martis . xix . Iunii .

This copy is large and perfect, but in rather tender condition. In old French calf binding.

713. Historia Trium Regum, &c. *Printed by Bartholomæus de Unckel. Cologne.* 1481. Quarto.

This beautiful copy of a specimen of a rare printer, and of a curious work, may be held in no small estimation. It affords us, also, nearly the same type or character with which Ulric Zel, the father of the Cologne press, commenced his career; but the forms of the letters are sharper, and the workmanship is more skilful. The present appears to be the second impression; the previous one having been published in 1477. The editions of 1481 and 1486 are slightly noticed by Maittaire, in his Appendix to his Index, p. 549—and a copy of the latter was sold at the Valliere sale for 80 livres. *Cat. de la Valliere,* vol. iii. p. 107.

On the recto of a ij, is this prefix to the first chapter: (the preceding leaf, which contains the title, being wanting in this copy.)

Reuerēdiſsimo in xp̄o patri ac dño domīo
florēcio de weulekouē diuina puidēcia mo=
naſteriēsis eccleſie epiſcopo digſsimo.
Capi. p̄mū.

On the reverse of k vj, at top:

Liber de geſtis ac trina btīſsiō4 triū regum
tīſlacōne. qui gētium p̄micie et exēplar ſalu
tis oīm fuerī xp̄iano4. p me Bartholomeū
de vnckel. anno a natītate xp̄i. M.cccc.lxxxi.
fideli exaracōe imp̄ſsus. finit feliciter.

The register, or list of chapters, follows. On the recto of k 10, at bottom:

Hiſtorie huius explicit regiſtrum.·.

The *preceding* signatures have each 8 leaves. This is a very beautiful copy; in red morocco binding.

714. HONORIUS. DE IMAGINE MUNDI. *Printed by Koburger. Nuremberg. Without Date.* Folio.

EDITIO PRINCEPS. This beautiful and estimable production is printep in the same types with which the *Vitæ Philosophorum* of W. BURLEY are executed, as described at p. 231, ante. The present copy is bound in the same volume as is that of the last mentioned work; and we readily assent to Seemiller's opinion, that these two works, with the '*Alcinoi Epitoma Disciplinarum Platonis*,' were executed at the same, or nearly at the same, period. They differ from the present only in a trifling addition of a line or two in each page: the paper and type are precisely similar. But how far Seemiller is correct in supposing this impression to have been printed in 1472, (from a doubtful manuscript subscription to the work of Alcinous) I am not prepared to allow:—the inclination of my own opinion is, that the type, with which these three works are executed, belongs to a later period, and nearer to the year 1480. Seemiller is, however, exceedingly particular and instructive upon this article; noticing that, from the careless descriptions of them by Maittaire, it is probable that the author of the *Annal. Typog.* transcribed the errors of a previous account, without having seen the books themselves. De Bure is not entitled to the least notice upon the subject. *Index Libror.* vol. i. p. 143; *Incunab. Typog. fasc.* i. p. 179; *Bibliogr. Instruct.* vol. ii. n°. 1267. It remains to describe the impression itself.

On the recto of the first leaf we read this prefix:

Cristianus ad solitariū quendam de ymagi=
ne mundi. Honorio:

After 17 lines, there is

Prologus de ymagine mundi. Houori[9]*:.

An account of the creation and form of the world follows. The beginning of the IIIrd and last book is thus:

* Sic.

Incipit tercius
On arbitror infructuosum. seriem temporum huic operi inserere. quo lector cuncta trāsacti mūdi tempora queat vno ītuitu agnoscere &c.

On the recto of the last leaf, the 10th and last line is thus:

Conradus regnauit ānos. xiiii : .

A full page has 30 lines. In the whole, 46 leaves. This is a large and very beautiful copy; in russia binding.

715. Hugo de Novo Castro. Victoria Christi contra Antichristum. *Without Name of Printer or Place.* 1471. Folio.

Editio Princeps. Panzer is just in correcting the error of Maittaire, who had confounded a supposed Parisian edition of the above date with the one under description: although this latter bibliographer has inserted it in his Index, vol. ii. p. 526, without any name of printer or place subjoined. Panzer himself, on the authority of Laire, supposes the impression to exhibit the 'smaller type of Sensenschmid and Kefer;' but is probably too early for the former printer — who, however, seems to have been united with more than one partner—as, in the year 1474, he printed in conjunction with Frisner: see p. 160 ante. Perhaps Kefer alone was the printer of it: his *Pantheologia* of 1473, (according to Laire) exhibiting the same type. It is certain that Sensenschmid's own type is very dissimilar. At first glance, these characters appear to to be a mixture of those of Gutenberg and Fyner. Laire is rather unusually copious upon this article. *Index Libror.* vol. i. p. 240-1.*

On the recto of the first leaf we read this prefix:

Incipit tractatus de victoria cristi contra antixp̄m. magistri hugonis de nouo castro sacre theologie ꝛ decretorum doctoris parisiēn.
Sequitur prologus huius libri quem ponit in principio.

* Erroneously numbered 340.

On the reverse, is a table of chapters. On the recto of the ensuing leaf the first chapter begins without any prefix. The remaining chapters have prefixes. There are neither numerals, signatures, nor catchwords; and a full page contains 42 lines. On the recto of fol. 38 and last, we read this colophon:

. Explicit tractatus de victoria xp̄i contra antixp̄m edit9 per Reuerendum magistrū hugonem de nouo castro sacre theologie ac decreto4 doctorem parisien̄. Anno M.CCCC.LXXJ.

The reverse is blank. Two ensuing leaves *ought* to conclude the impression, and render the copy perfect; but, unluckily, only the first of these leaves is found in the present copy. This supplement is a short tract by Nicolaus de Cusa, and has this prefix:

Incipit coniectura reuerēdiſsimi in xp̄o p̄ris ac dom̄i dom̄i nicolai de cusa Cardinalis tituli sancti petri ad vincula ꝛ episcopi prixiensꝫ necnon doctoris eximij atq; illuminatiſsimi de vltimis diebus mundi.

The last line of the second page of it ends thus:

- - - - - Et reddet se ecclesia

But Laire tells us the following is the termination of the tract:

Explicit coniectura domini Nicolai de Cuza Cardinalis de ultimis diebus.

'Edito hæc opusculi Nicolai de Cusâ huc usque fuit ignota. Ratione hujus operis, inter testes veritatis annumeratus est a Mathiâ Francovitz, eò quod Lutheranis subministraverit ansam eruendi prædictiones consentaneas persecutionibus quas sub rege Ludovico XIV. passi sunt in Galliis. Vid. librum cui titulus: Conjecture de Nicolas de Cusa Cardinal, touchant les derniers temps, traduite et imprimée à Amsterdam, in 12, en 1700.' *Ibid.* The present is a very beautiful copy, in blue morocco binding.

716. HYGINUS. POETICON ASTRONOMICON. *Printed by Augustinus Carnerius. Ferrara.* 1475. Quarto.

EDITIO PRINCEPS. It is not without reason that Panzer designates this impression as 'hitherto unknown, and exceedingly rare'—since Muncker, Baruffaldi,* and La Lande, have alike omitted to notice it. Notwithstanding Laire saw and examined this edition 'in Venice, at Mr. Schwaier's,' he has been both brief and incorrect in his description of it: assigning to it the date of 1474, instead of 1475; *Index Libror.* vol. ii. p. 263-4. See also Panzer's *Annal. Typog.* vol. i. p. 395; and the *Bibl. Magliabech.* vol. i. col. 809. The recto of the first leaf presents us with the opening of the prefatory epistle, thus:

HYGINUS. M. FABIO. PLVRIMAM. SALVTEM.

T SI TE Studio grāmaticę ar/
tis inductū nō solū u'suum mode/
rationē quam pauci ꝑuiderunt: sed
historiaꝝ quoq; uarietate q̄ sciētia
reꝝ ꝑſpiciť prestare uideo: quę fa
cilię ēt scriptis tuis ꝑſpici potest:
desiderans potius sciētem q̄ libe/
&c. &c. &c.

On the reverse of the second leaf, we read

DE MVNDO ET DE SPERA.

From the 29th to the 47th leaf, inclusively, there are little more than half pages; the printer intending that the *hiatuses* should be supplied by figures—but the Ferrara press had not, at the period of this publication, any means of gratifying the public by such an acceptable acquisition. This desideratum, as the reader will find, was first supplied, in a very

* Count Reviczky remarks, in his ms. memoranda, that there is only the date and place in the *Bibl. Portat* vol. ii. p. 124; but Boni and Gamba have also mentioned the name of the printer—yet, in a manner to prove that they never saw the book.

creditable manner by the ingenuity of Ratdolt's press. On the recto of the 48th leaf, we read as follows:

QVE AD FIGVRATIONEM SYDE/
RVM PERTINENT: AD HVNC FI/
NEM NOBIS ERVNT DICTA. RELI/
QVA PROTINVS DICEMVS.

This tract comprehends 12 leaves. On the reverse of the 59th and last leaf, is the ensuing poetical colophon:

S idera cum causis cęlo translata sub alto
S cire cupit quis quis perlegat iginium:
H unc Augustinus Bernardi impressit alumnus
D um pius alcides regna secunda tenet:
R oma suos spectet: uenetum q; potentia libros
H os Augustini nobile uincit opus:
. M.° CCCC .° LXXIIII.°

There are neither numerals, signatures, nor catchwords; and a full page contains 27 lines. The present copy, although it is in what may be called a second rate condition, was obtained at a price proportionate to its extreme rarity. It is in red morocco binding.

717. Hyginus. Poeticon Astronomicon. *Printed by Ratdolt. Venice.* 1482. Quarto.

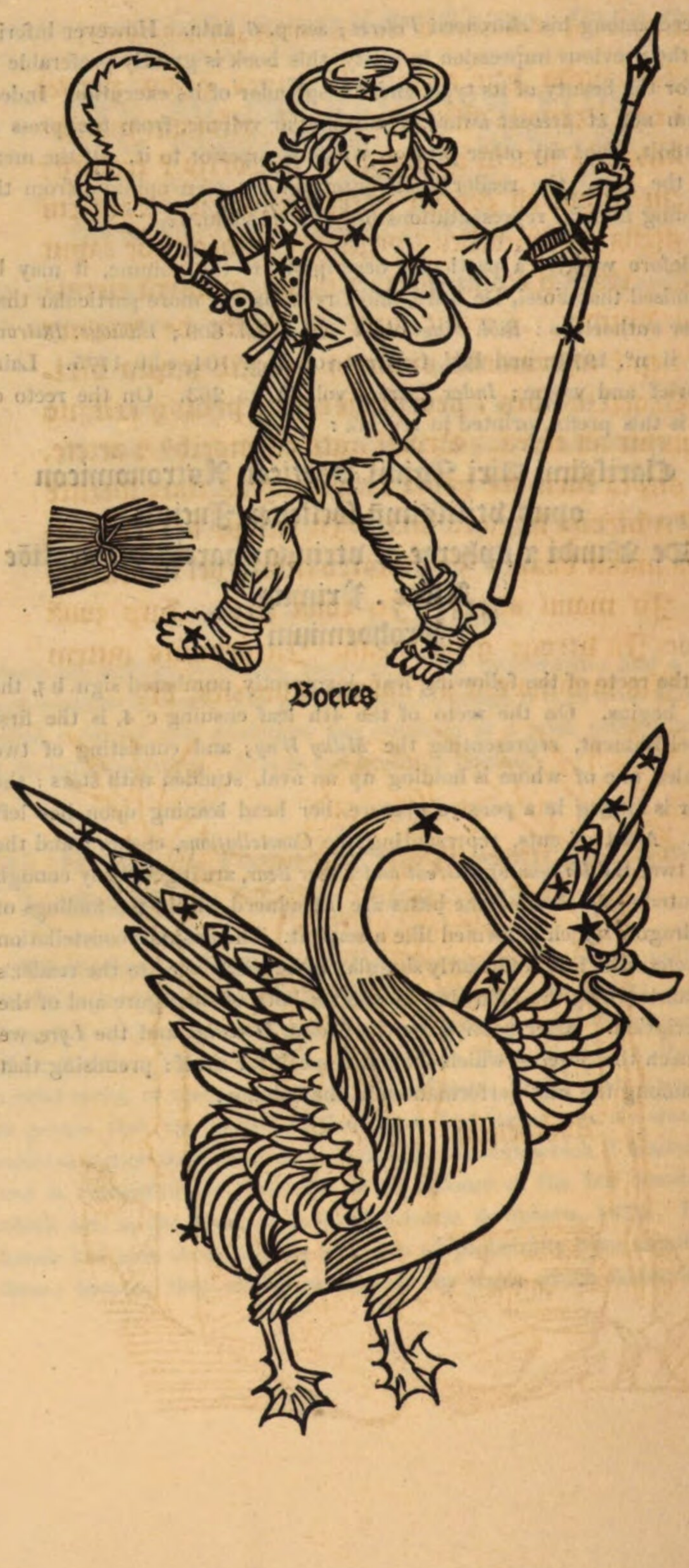
Till the discovery of the preceding impression, this was considered (as Laire justly remarks) to be the first edition of the work; and although it is by no means a very rare book, it has escaped the researches of La Lande. In the *Bibliogr. Astronomique*, 1803, 4to. p. 13, there is a brief entry, or memorandum, of this edition; but in such a manner as proves that the author of that work had never seen it: since he omits to notice the numerous and curious cuts with which it is adorned, and is comparatively particular in his account of the few wood-cuts which are in the work of I. de Sacrobusto *de Sphæra*, 1479. If La Lande had seen *these* cuts, he would in all probability have mentioned them; because they served as models for those which Aldus intro-

duced among his *Astronomi Veteres;* see p. 6 ante. However inferior to the previous impression in rarity, this book is greatly preferable to it for the beauty of its type, and the splendor of its execution. Indeed I am not at present aware of any similar volume, from the press of Ratdolt, or of any other printer, which is superior to it. Of the merit of the cuts, the reader shall entertain his own opinion, from the ensuing faithful representations of a few of them.

Before we give a particular description of the volume, it may be premised that Fossi, De Bure, and Crevenna, are more particular than other authorities: *Bibl. Magliabech.* vol. i. col. 809; *Bibliogr. Instruct.* vol. ii. n°. 1973; and *Bibl. Crevenn.* vol. ii. p. 104, edit. 1775. Laire is brief and vague; *Index Libror.* vol. ii. p. 263. On the recto of a 2 is this prefix, printed in red ink:

Clariſsimi Viri Iginii Poeticon Aſtronomicon
opus vtiliſsimū ſoeliciter Incipit.
De Mundi ꝛ ſpherae ac vtriusqꝫ partiū declaratiōe
Liber . Primus.
Prohoemium

On the recto of the following leaf, incorrectly numbered sign. b ꝫ, the text begins. On the recto of the 4th leaf ensuing c 4, is the first embellishment, representing the *Milky Way;* and consisting of two females, one of whom is holding up an oval, studded with stars: the other is sitting in a pensive posture, her head leaning upon her left arm. A set of cuts, representing the *Constellations,* ensues; and the first two, the *Dragon* and *Great and Lesser Bear,* are ingeniously enough executed — as each of the bears are introduced within the foldings of the dragon, which is formed like a serpent. The ensuing constellation is *Bootes,* which is sufficiently singular to be introduced to the reader's acquaintance by the following fac-simile, both of the figure and of the subscription. After passing by the *Crown, Hercules,* and the *Lyre,* we approach the *Swan* — which shall also speak for itself: premising that it is among the best performances in the volume:



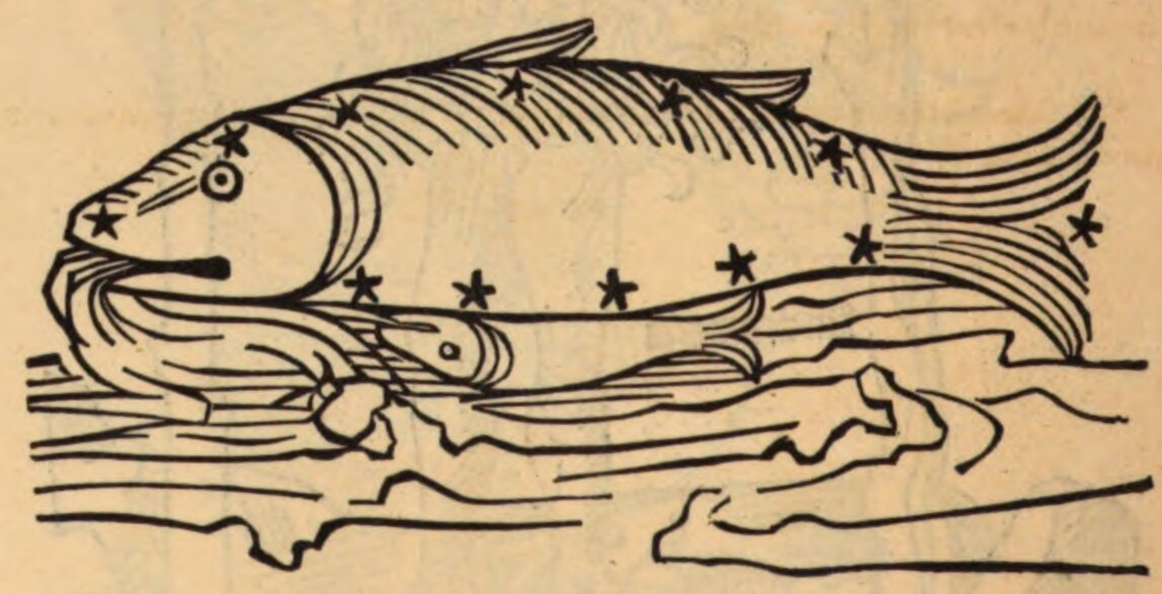
Boeres

The Constellation of *Andromeda* is thus described and designated:

Ndromeda ppe calsiopeiā supra caput persei breui īteruallo dilsidēte plpicit collocata: manib⁹ diuersis vincta vt antiquis historijs ē traditū: cui⁹ caput eꝝ pegasi vētri coniungit. Eadē enī stella vt vmbilicus pegasi ⁊ andromede caput appellat. Hui⁹ medium pect⁹ ⁊ manū simistrā circul⁹ estiuus diuidit. Occidit autē cū pisce de duobus secūdo: quē andromede subiectū brachio supra diximus. Exoriēte libra ⁊ scorpione capite priusꝙ reliquo corpe puenit ad terrā. Exorit autē cū piscib⁹ ⁊ ariete. Hec vt supra dirimus habet ī capite stellā clare lucentē vnā. In vtroqz humero vnā. In cubito dextro vnā. In ipsa manu vnam: In simistro cubito vel in brachio vnam. In manu alterā. In zona tres. Sup zonā quattuor In vtroqz genu vnam. In pedibus autem vinas. Ita omnino est stellarum numerus. xx.

We pass over the twenty-eight following constellations, till we reach the *Hydra*, or *Serpent*, which assumes rather a formidable appearance:

The following, and last cut of the constellations, is the *Fish ;* which, as well as the *Swan*, is among the most correct decorations in the volume :



We have now reached as far as f 4, reverse; the signatures running in eights. On the recto of f 5, begins the 4th and last book—'De quinque circulorum inter corpora coelestia notatione, et planetis.' A wood-cut of the *Sun* (Apollo in his chariot) is on the recto of g 4. The *Moon* (a figure, with a bow and arrow, drawn by two females) follows. The remaining planets succeed in due order: and of these, *Venus*, *Jupiter*, and *Mars* are the more curiously represented—as the reader may observe in the fac-similes from the *ensuing* impression: the cuts in both being precisely alike. This last signature, g, closes the volume, having 10 leaves. After two sets of verses by Jacobus Sentinus, we read a third, by a different hand, thus:

C. Johannes Lucilius Lectori Salutem:

Hoc Augustensis ratdolt germanus Erhardus.
Dispositis signis vndiq; prelsit opus.
In quo si quid erit: quod non tibi parte placebit
Ex omni: vitio non mihi queso* dabis:
Ni prius Iginii cernes monumenta virorum.
Scripta manu: vel que prelsa fuere prius:
Que si forte voles trutina pensare modesta
Te reus in nulla iudice parte ferar:
Immo mihi ꝛ fido grates persepe Jacobo
Tu referens dices viuat vterq; diu.

Anno salutis. 1482. Pridie Idus. Octobris. Venetiis.

The present is rather a desirable copy; although somewhat soiled. It is in blue morocco binding.

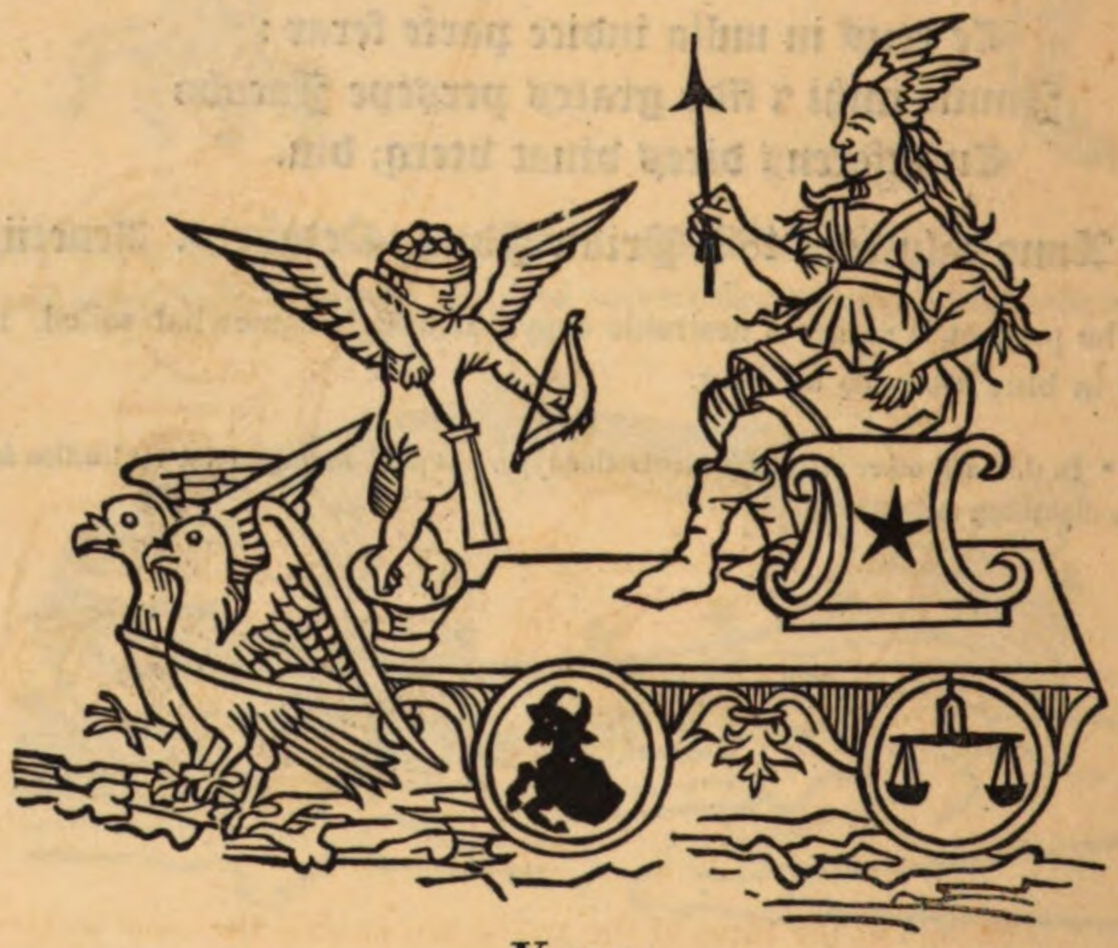
* In this, and other extracts in the Gothic type, e is used instead of the contraction for the diphthong æ.

718. Hyginus. Poeticon Astronomicon. *Printed by Ratdolt. Venice.* 1485. Quarto.

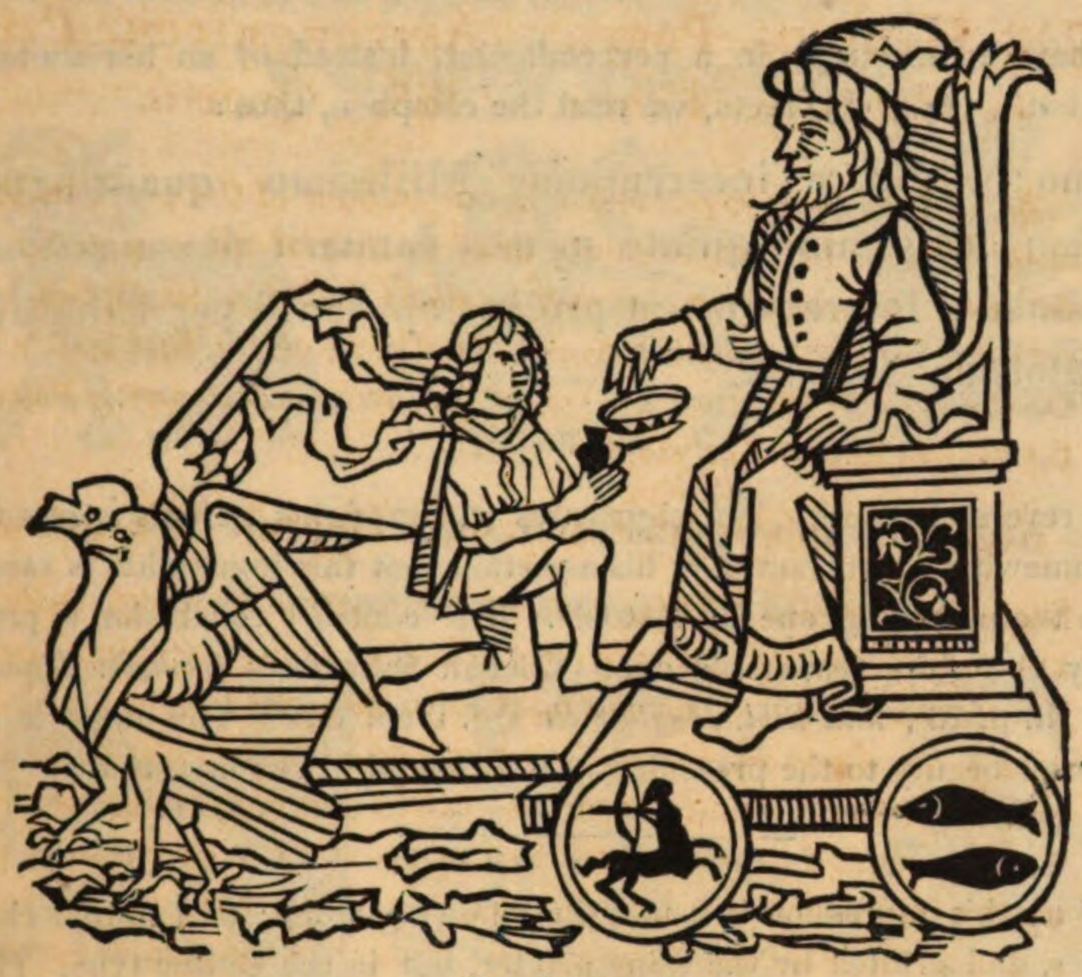
As we have been so particular in our account of the previous impression, we shall be comparatively brief in that of the one under consideration: not, however, (as may be seen) that this description will be entirely without embellishment. The recto of the first leaf is blank. On the reverse we observe a cut of the *Arctic and Antarctic Poles*, with the following superscription:

Scemmus spherecina secundum Hyginii descriptionem.

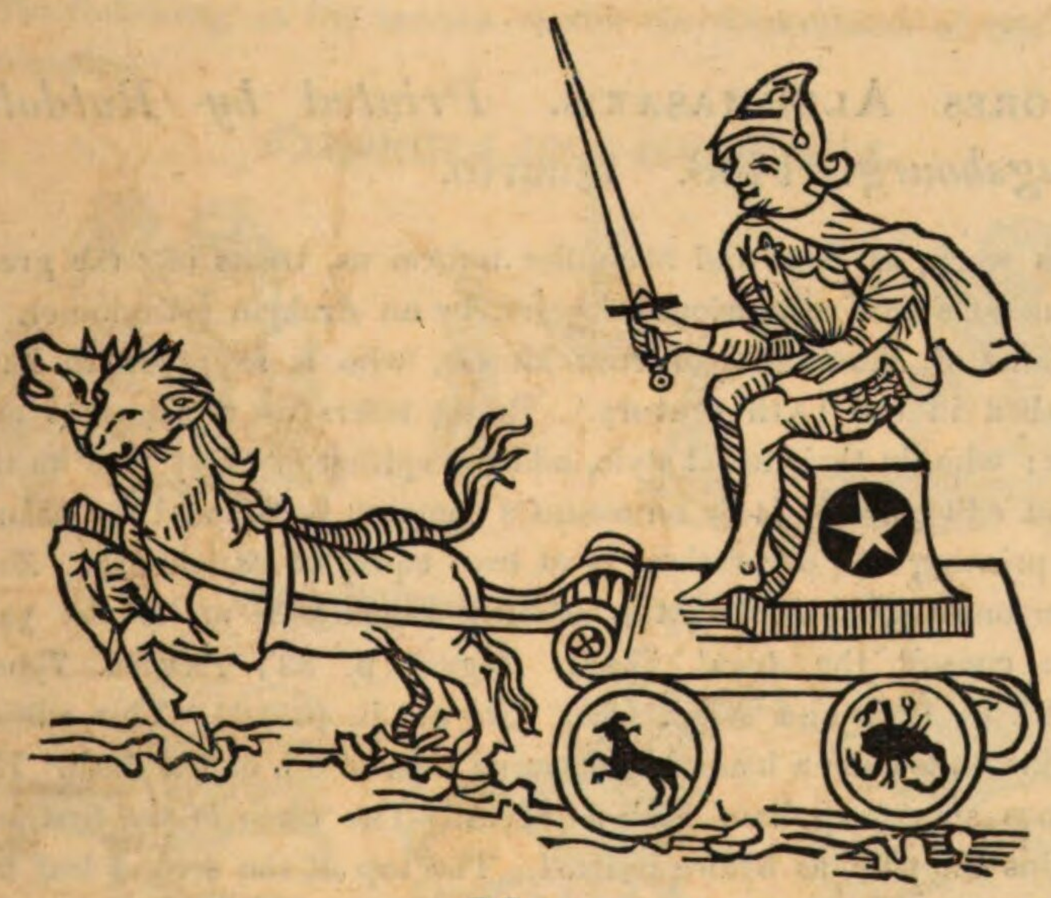
Seemiller remarks that, instead of this corrupt reading, (which was also in Garell's copy) his own copy presented that of 'scemma spæriçuꝫ.' The signatures a i, ij, are not marked in the present copy; and instead of d 4, we observe c 4—the latter also occurring (c iiii) in its regular place. Another strange error also marks the copy under description. The signature f is inserted for that of e—and e is erroneously printed upon a leaf which is d viij. Instead, therefore, of e z, f z, f ꝫ, read e 1, e 2, e 3. On what should be e 4, the account of the planets commences, accompanied by figures: and the ensuing are fac-similes of some of these, which speak for themselves:



Venus.



Jupiter.



Mars.

The cuts of the signs of the zodiac are exactly the same as those in the previous edition. The cut of *Saturn*, on g vj reverse, is inserted

(perhaps erroneously) in a perpendicular, instead of an horizontal, position. On g viij, recto, we read the colophon, thus:

Anno salutifere incarnationis Millesimo quadringen tesimo octogesimo quinto mensis Ianuarii die uigesima secunda. Impressum est prȩsens opusculū per Erhardū Ratdolt de Augusta.

Venetiis.

The reverse is blank. The signatures run in eights. Denis seems to be somewhat unwarranted in his assertion that this impression is rarer than the preceding one by Ratdolt. The contrary conclusion is probably the more reasonable one. Consult Seemiller's *Incunab. Typog. fasc.* iii. p. 23; and *Bibl. Magliabech.* vol. i. col. 810. This copy is of superior beauty to the preceding. It is bound in red morocco.

With this impression is bound the following work: of a similar character, and printed by the same printer, but in the Gothic type. The title is thus—impressed, at top, upon the recto of the first leaf:

Flores Albumasaris. *Printed by Ratdolt. Augsbourg.* 1488. Quarto.

This work, as Zapf and Seemiller inform us, treats of 'the great conjunctions and revolutions of years, by an Arabian astronomer, of the name of Albumasar, or Abu Maisar, who is supposed to have flourished in the IXth century.' Braun refers us to Clement and Bauer; who, in their usual style, add the epithet of 'very rare' to the present edition. It is by no means a common book; and the beauty of its printing and decorations is at least equal to its scarcity. Zapf has erroneously described the present impression under the year 1489: consult the *Annal. Typog. August.* p. 33; *Incunab. Typog. fasc.* iii. p. 124; and *Notit. Hist. Lit.* pt. ii. p. 163. This edition contains 20 leaves; a blank leaf forming sign. c iiii, or the 20th. The previous signatures have each 8 leaves. The recto of the first leaf contains the title, as before noticed. The top of the second leaf has this prefix:

¶ Incipit tractatus Albumasaris florum astrologie.

At the bottom of this page we observe as follows:

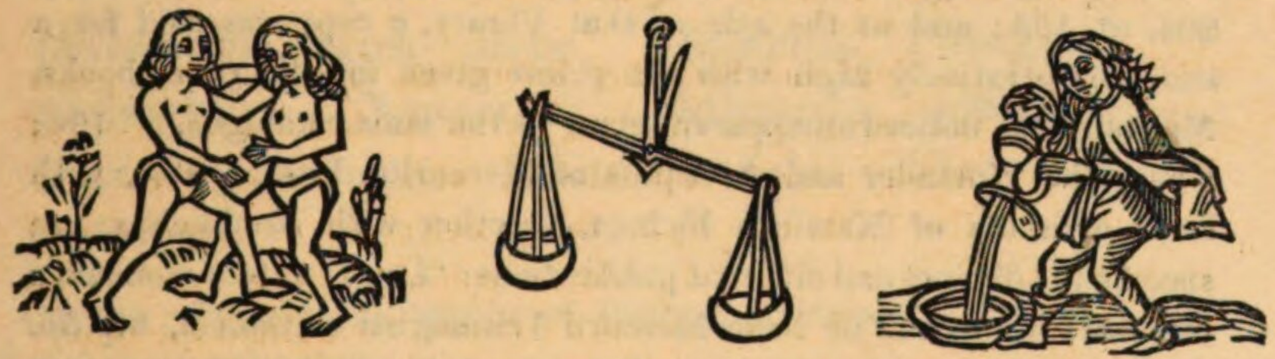
¶ Triplicitas ignea orientalis.

On the recto of signature a v, we have another representation, thus:

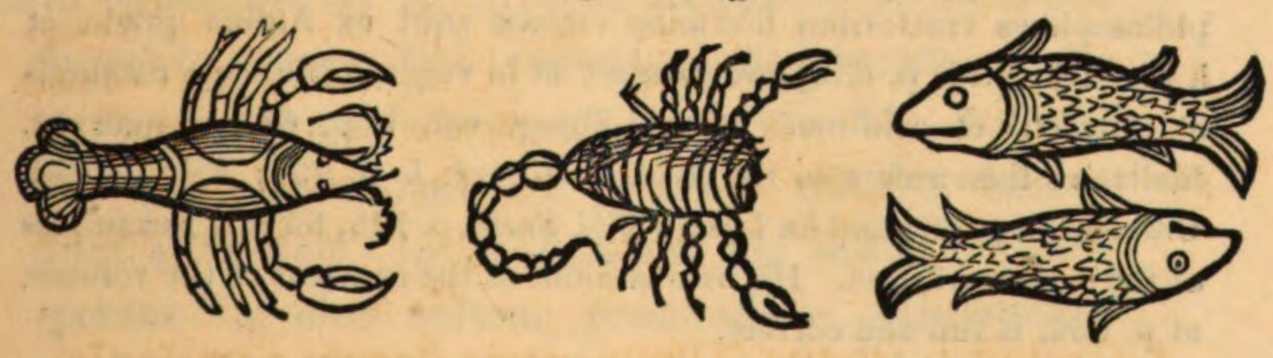
¶ Triplicitas terrea meridionalis.

The following, on the reverse, render the illustrations of this subject complete:

Triplicitas aerea occidentalis.



Triplicitas aquea septētrionalis



It is certain that these cuts, in the original, are in separate pieces; since they appear individually detached towards the conclusion of the work. The wood-cuts of the planets, from a 6 to b 2 inclusively, are the same as those in the previous edition of 1485. On the reverse of the last leaf, is the ensuing colophon:

Opus florū Albumasaris explicit feliciter. Erhardi ratdolt Augustensis viri solertis eximia industria: ꝛ mira imprimendi arte: qua nup venetijs: nūc Auguste vindelicoꝝ excellit nominatiſsimꝰ. xiiij. kal.' Decēbris. M.cccc.lxxxviij.

A beautiful copy; bound with the preceding.

719. Jamblichus. De Mysteriis, &c. &c. *Printed by Aldus. Venice.* 1497. Folio.

Editio Princeps. Few of the earlier productions of the Aldine press have been more frequently, or more correctly, described than the one under consideration. A correct account of the various authors contained in this volume, appeared in the *Bibl. Heinsiana*, (168½) p. 204, n°. 193; and at the sale of that library, a copy was sold for a sum comparatively high with the prices given for the other books. Maittaire has noticed an apparent error in the same catalogue, n°. 194; where the Pimander and Asclepius of Mercurius Trismegistus, with some opuscula of Marsilius Ficinus, together with Jamblichus, are specified as distinct and different publications: 'Lector autem monendus est, (says Maittaire) ne hanc Mercurii Trismegisti editionem, utì &c. paulò antè memoratam Exposit. Priscian. & Marsil. in Theophrast. & pro distinctis editionibus accipiat: quippe quæ unà cum pluribus aliis philosophicis tractatibus hôc anno emissæ sunt ex Aldino prælo, et à me priùs [vide p. 632] enumeratæ; at in vulgatis librorum catalogis et distractæ et confusæ.' *Annal. Typog.* vol. i. p. 653-4, note 12. Maittaire then refers to the *Bibl. Bodl.* vol. i. p. 251; Fabric. *Bibl. Græc.* vol. i. p. 48; and Le Long's *Bibl. Sacra*, p. 725, for other examples of the same confusion. His own account of the contents of the volume, at p. 632, is full and correct.

De Bure has been equally explicit and accurate: *Bibliogr. Instruct.* vol. ii. n°. 1270. Laire is also sufficiently particular, but Seemiller is comparatively concise: *Index Libror.* vol. ii. p. 228; *Incunab. Typog. fasc.* iv. p. 92, n°. 86. Renouard is not more minute and particular than Panzer and the preceding authorities; *Annal. Typog.* vol. iii. p. 420-1, and *L'Imprim. des Alde,* vol. i. p. 17. We shall endeavour to be as explicit and satisfactory as our predecessors. The recto of the first leaf has an index of the several works contained in the volume. This index or list may be thus arranged — as Panzer and Renouard have arranged it, and not formally according to the original—as Laire has printed it. They are as follow:

Index eorum, quæ hoc in libro habentur.
Iamblichus de mysteriis Aegyptiorum. Chaldæorum. Assyriorum. Proclus in Platonicum alcibiadem de anima, atq; dæmone. Proclus de sacrificio & magia. Porphyrius de diuinis atq; dæmonibus. Synesius Platonicus de somniis. Psellus de dæmonibus. Expositio Prisciani & Marsilii in Theophrastū de sensu. phantasia. & intellectu. Alcinoi Platonici philosophi discipuli liber de doctrīa Platonis. Speusippi Platonis discipuli liber de platonis definitionibus. Pythagoræ philosophi aurea uerba. Symbola Pithagoræ philosophi. Xenocratis philosophi platonici liber de morte. Marsilii ficini liber de uoluptate.

On the reverse is an epistle of Ficinus, addressed to Cardinal I. Medici, beginning thus:

Cum epistolam ad te scribere statuissem in cardinea dignitate nuper tibi collata gratulaturam, cogitarémq; cui potissimum eam darem tibi reddendā, qui cōgratulationem nostram efficeret ádmodum gratiorem, in academiam me subito contuli sperans in eius saltem penetralibus salutatorem

nobis aliquem tibi acceptissimum non defuturum. Illic ergo diuina quadam sorte, primus occurrit Iamblichus inter academicos cognomēto diuinus, & magnus ibi sacerdos. Cui quidem salue inquam Iambliche sacerdos magne. &c.

The preceding is upon sign. a ii—a blank leaf forming a i. On the recto of the ensuing leaf, a iii, the text of Jamblichus begins, and ends on the recto of f i. Proclus follows, and concludes on h viij, reverse: Porphyrius concludes on K iiii, recto: Synesius, on M vj, reverse: Psellus, on N viij, recto: Priscian and Marsilius, on S v, recto: Alcinous, on v vj, reverse. The remaining authors extend to & viiij, reverse; when we read the colophon, thus:

Venetiis mense Septembri. M. IIID. In ædibus Aldi. Nequis hunc librum queat imprimere, concessum est ab Ill. S. V.

On the recto of the ensuing and last leaf, is a register, from which we gather the order of the signatures, thus: A to I, inclusively, in eights: K, four; L and M, in sixes: N to Z, inclusively, in eights; then &, in ten leaves. The present is a large and beautiful copy of a rare and interesting specimen of the Aldine press. It is elegantly bound in red morocco.

720. Isidorus. De Responsione Mundi. *Printed by Gunther Zainer. Augsbourg.* 1472. Folio.

Editio Princeps. This elegant little folio volume is printed in the same Roman types as are the Etymologies of the same author, by the same printer, and published in the same year: see p. 71 ante. It should seem that neither Zapf nor Panzer had ever examined the volume, since they do not inform us of the cuts which it contains, and rely upon other authorities for a more particular account of it. Zapf tells us, however, that a copy is in the Buxheim Library: *Annal. Typog. August.* p. 9; *Annal. Typog.* vol. i. p. 101-2; vol. iv. p. 230. It is rarely that we see wood-cuts in a volume of such early date, and still more rarely are they to be found in the earliest Augsbourg publications. This impression contains three cuts of astronomical subjects; two of

the *Four Elements;* a sixth, *De Lumine Stellarum* (ca. xviii.); and a seventh, *De Signis Tempestatis et Serenitatis* (ca. xli). The prefix, on the recto of the first leaf, is thus:

Isidori iunioris. Hispalensis episcopi prologus in librum de responsione mundi & astrorum ordinatione ad Sesibutum regē incipit feliciter

The chapters regularly have prefixes. The xiiith chapter treats *of Heaven;* which is called 'spiritualiter ecclesia. que in huius vite nocte sanctorum virtutibus quasi claritate siderum fulget.' On the recto of fol. 20, and last, is the following colophon:

DEO. GRACIAS.

Liber sancti ysidori ep̄i de responsiōe mūdi & astroꝝ ordinatione finit feliciť p. Gintherū. Zainer de reutlingē. Ciuem augustensem. Anno dn̄i. m.cccc.lxxii. Mensis decembris. Die septīa

The reverse is blank. There are neither numerals, signatures, nor catchwords. I make no doubt of there being a copy of this work printed UPON VELLUM, as a companion to the one described at page 71 ante. The present is, however, upon paper; but in fine and desirable condition. It is bound in red morocco.

721. JUSTINIANUS. INSTITUTIONUM LIBRI V. *Printed by Peter Schoyffher. Mentz.* 1468. Folio.

EDITIO PRINCEPS. There are few ancient books more interesting to the collector, (as well from the importance of its contents, as from its relative bibliographical value) of greater beauty of execution, or rarity of occurrence, than the one now about to be described. What adds to the value of the present copy—it is PRINTED UPON VELLUM. In consequence, we may borrow the language of De Bure; 'cet exemplaire devient un morceau précieux, vù la rareté des exemplaires ordinaires, imprimés sur papier.' *Bibliogr. Instruct.* vol. ii. p. 96-7. But De Bure is barren and unsatisfactory, compared with succeeding

bibliographers; for even, in his own country, Fischer, Oberlin, and Née de la Rochelle, have taught us to value this book—not so much from its rarity or beauty, as from its containing one of the very few printed documents which strengthens the hypothesis that JOHN GUTENBERG was the inventor of the art of printing. This shall be presently submitted to the reader; but, in the mean time, we may notice the further insufficiencies of description which appear in Maittaire, Seemiller, Laire, and Panzer: see the *Annal. Typog.* vol. i. p. 280; *Incunab. Typog. fasc.* i. p. 9; *Index Libror.* vol. i. p. 67; and *Annal. Typog.* vol. ii. p. 118. Morelli must have been unacquainted with the full, correct, and satisfactory account of it which appeared in the *Bibl. Mogunt.* p. 90-95, or he would not have referred to De Bure: *Bibl. Pinell.* vol. i. p. 175, n°. 997. Meerman had, however, extracted some of the ensuing verses — referring us to the notes of Schelhorn, Iselius, and Schwarz, which appear in the *Antiq. Mogunt. Typog.* upon the subject of this curious volume: see his *Orig. Typog.* vol. ii. p. 100. Having premised thus much, we proceed first to describe the impression.

Beneath a blank space, most probably intended to be occupied by an illumination, we read as follows:

In noīe dñi nr̄i ihesu cristi
Impator cesar flauus iusti-
tiianus. alamaīcus. fraīc.
&c. &c. &c.

- - - - - Incip̄ liber p̄mus
dñi iustiī. impatoris insti
tucōnū seu elementorum.

The preceding is printed in red, upon the first column of the text; the second column is black. The text is uniformly executed in the largest type used by Fust and Schoeffer, and the commentary in the smallest type used by the same printers; and when Née de la Rochelle expresses a wish that Laire had satisfactorily proved that the largest type resembles that of the Bible of 1462—and remarks that Mauro Boni had concluded the 'GRAMMATICAL RUDIMENTS' of 1468, also printed by Schoeffher (to which work the present is precisely similar in the foregoing two founts of letter; see p. 69, ante) to have the same types with the CATHOLICON of 1460, by Gutenberg—it is obvious,

not only that Mauro Boni * is wrong, but that Née de la Rochelle himself had never seen the work under description. *Eloge de Gutenberg*, p. 141, &c. We may be certain that the large type resembles that of the Bible of 1462, and the small type that of the Offices of Cicero of 1465-6.

The colophon, in red, and in the largest type, is lineally and literally as follows—on the reve rse of the 103rd and last leaf but one. Maittaire not inaptly calls the language of this colophon—'affectata grandiloquentia, syntaxisque insolens prorsùs et ἀσύνταχτος:

Pñs institutionū pclarū opus Alma in vrbe magū= tina inclite nacōis germa= nice. quā dei clemētia tam alti ingenij lumine. donoqz gratuito. ceteris terraq; na= tionib⁹ pferre. illustrare qz dignus est. nō atramēto ɔñi. nō plumali cāna. neqz erea. sz artificōsa quadā adinuē= cōe imprimēdi seu caracte= rizādi sic effigiatū. et ad eu= sebiā dei. industrie ē ɔsum= matū p Petrū schoyffer de Gernsheym Anno dñice incarnationis. Millesimo cccc. lxviij. vicesima quar ta die mensis Maij.

We come, secondly, to touch upon the bibliographical value of this splendid work. Beneath the above colophon are several hexameter and pentameter verses; one verse of each kind being printed in the same line. Of these, I am not aware that it will be material to extract more than the following:† premising that Würdtwein has reprinted

* *Bibliot. Portat.* vol. ii. p. 347-8.

† There are, above, only four verses omitted.

the whole; and has subjoined notes of which I cheerfully avail myself on the present occasion. The reader must also be previously informed that AMBOS IOHANNES is supposed to allude to JOHN GUTENBERG and JOHN FUST:

Hos[1] dedit eximios sculpēdi[2] in arte magros
Cui placz en mactos[3] arte sagie'[4] viros
Quos genuit ambos vrbs magūtina iohe's[5]
Libroz insignes pthocaragmaticos[6]
Cū quibꝫ optatū petrus[7] venit ad poliandrū[8]
Cursu posterior introeūdo prior[9]
Quippe quibꝫ pstat sculpēdi lege sagitus[10]
Asolo dante lumē ꝛ ingeniū
Natio queqz suū poteīt repire caragma[11]
Secū. nempe stilo pminet oīnigeno

[1] Hos legi novæ ex immenso cœli beneficio reservatos viros Deus excitavit.

[2] Typographia sua sumpsit initia à typorum sculpturâ mobilium.

[3] Mactos, id est magis auctos, ita Festus. Mactare pro augere sæpiùs apud Plautum.

[4] Sagire, idem ac saginare; ultra omnimodam replere satietatem.

[5] Ioannes Guttenberg [Gutenberg] illustri apud Moguntinenses familiâ prognatus et Joannes Fust civis Moguntinus.

[6] Primi typographi sive ut carminis hujus innuit titulus: Primi Artis Typographicæ Magistri dicuntur hic " protho caragmatici," à caragma quod characterem significat. Martene tom. v. Anecdot. col. 645. A. Nummus autem in caragmate aut in materie. Nummus in caragmate est nummus charactere signatus.

[7] Petrus Schoiffer de Gernsheim ad Rhenum infra Wormatiam Oppido Diœcesis et Territorii Moguntinensis.

[8] Poliandrion significat sepulchrum.

[9] Ioannes Gutenberg a Joanne Fust opibus et consiliis adjutus primus invenit artem, queis dein accessit Petrus Schœffer ulteriora artis inveniendo subsidia. [I omit Würdtwein's illustration of the word Sepulchre, from ST. JOHN, *ch.* xx. *v.* 1.—describing Peter and the disciple running to the sepulchre of our Saviour, and the latter '*first entering*' and the former '*coming after*'—perhaps evidently alluded to by the author of the above verses.]

[10] Saginatus, Sapientiâ repletus, sapiens redditus à prima sapientia.

[11] Omnes nationes diviuam hanc inventionem imitantes libros cujuscunque linguæ characteribus efformatis exprimere poterunt non tantum Latinâ, sed et Germanicâ, Græcâ, Hebraicâ, &c.

Crede' difficile est. doctores q̄ p̄ciosa
Pendat mercede scripta recorrige'[1]
Ortho sintheticū cuius sintagma p orbē
Fulget franciscū p̄sto mgr̄m hz[2]
Me q°z deuinxit illi nō vile tragema
Publica sz comoda. et terrigenū columen[3]
Sic vtinā exscobe' falſ' moliātur pdeā
Qui sintagma regūt et ptho caragma legūt[4]
Aureola indubie p̄miaret eos logothece
Quippe libris cathedras mille ſb'erudiūt.[5]

The preceding verses are printed in black; but the shields, below, are in red. It is probable, as Née de la Rochelle conjectures, that the author of these verses, and of the no less barbarous and enigmatical ones which are subjoined to the 'GRAMMATICES RUDIMENTA,' (see p. 69-70, ante) is one and the same person. But obscure as these verses are, they are among the few printed, and unequivocal, evidences of the existence of another early printer, of the christian name of JOHN, as well as of that of the same christian name of FUST—and what other (as we have just observed) than JOHN GUTENBERG can be conjectured? The

[1] Vix aliquis credere poterit, quanti exigantur sumptus expensæque fiant, ut MS. codices relegantur, corrigantur, describantur, et pro impressore adaptentur.

[2] Pro recognoscendis emendandisque codicibus MS. hic presto est et adhibetur Magiste Franciscus, cujus sintagma probæ compositionis in publico clarescit.

[3] Adjunctus ego Francisco sum corrector hujus libri non ultimo loco ponendus, cùm labores suscipiam pro commoditate publica, pro incolumitate, salute atque emolumento mortalium.

[4] Dummodò ii omnes, qui officinæ præsunt, et ii qui primam libri compositionem perlegunt, menda in illis sæpius occurrentia nitantur corrigere ac penitus expugnare!

[5] Hos sedulos correctores justitiæ Divina, Verbum æternum coronabit, cum haud parùm conferant ad eruditionem multorum. Daniel. XII. v. 3. Qui ad justiciam erudiunt multos, quasi stellæ fulgebunt in perpetuas æternitates'

The preceding is entirely from Würdtwein; and, upon the whole, is ingenious and satisfactory. It is rarely that the author of the *Bibl. Mogunt.* is so full and interesting. The French bibliographers would have done wisely in availing themselves of such effectual aid. The observations which arise from it must be necessarily reserved for a different work.

excessive rarity and value of a copy of this work (like the present) UPON VELLUM, may be estimated by the one here described having been purchased at the Lomenie sale for 1879 livres. It is in fine preservation, and bound in blue morocco.

722. JUSTINIANUS. CODEX NOVUS: CUM GLOSSIS. *Printed by Peter Schoyffer. Mentz.* 1475. Folio.

The very copious account of the preceding Mentz impression, precludes the necessity of an extended description of the present edition. Panzer however has properly arranged it under its peculiar title; vol. ii. p. 126, n°. 36: and Frisner and Sensenschmid printed this work in the same year: *Id.* vol. ii. p. 172, n°. 23. But it may be material to remark (with Brunet) that those bibliographers are in error who describe this volume as comprehending the INSTITUTES of Justinian:—on the contrary, it contains what Blackstone calls 'A NEW CODE, or Collection of Imperial Constitutions, in twelve books; the lapse of a whole century having rendered the former code of Theodosius imperfect.' *Commentaries, Introd.* Section III. The present is the EDITIO PRINCEPS, with the commentary, of this latter work; and will be treasured accordingly. From Würdtwein we learn (on the previous authority of Mentelin, as seen in Wolfii *Monumenta Typographica*, vol. ii. p. 389-393) that, in this same year of 1475, Lewis XIth of France granted a diploma, or privilege, to Conrad Kanequis and Schoeffer, 'Marchands bourgeois de la cité de Majence en Allemagne,' for the sale of certain works: on some litigation between them and Herman de Stateren—which need not be further noticed in this place. We return therefore to the volume before us: the recto of which presents us with the following prefix, printed in red:

> In nomine domini nostri ihe-
> su xp̄i Codicis iustiniani sacra
> tissimi principis ppetui augu-
> sti repetite p̄lectionis Incipit
> ist̄o de nouo codice faciēdo.

It is evident, from the blank space beneath this prefix, that it was the intention of the printer that it should be filled by an ornament of the

rubricator or illuminator. The text of this impression is uniformly printed in the largest type, and the commentary in the middle-size type. The paper is of a dark or yellowish hue, but admirably manufactured for strength and consistence. On the reverse of fol. 322, and last but two, we have a colophon, in red, of 11 lines; the whole of which it will not be necessary here to repeat. The following is therefore submitted:

Anno natiuitatis xp̄i. Mcccc.lxxv. ad. vij kalēdas februarias. Sc̄isſimo in xp̄o p̄re ac dño / dño Sixto p̄p̄a. iiij. &c. - - -

after this period. 'But (as Braun justly replies) by what argument Hamberger supports this observation, does not very obviously appear; for many bibliographers have mentioned works, printed in the same characters, in the following years:—and, as Zapf has clearly shewn, Gunther Zainer himself lived till the year 1478: so that he must have parted with this fount of letter, or have exclusively used other types, after the year 1472: which seems by no means to have been the case.' *Ibid.* To this may be added: first, that Gunther Zainer, in his earlier efforts, used a different type*—with which Schüzler exclusively printed—and that the present type (precisely similar to the fac-simile which appears in vol. ii. p. 207) was, from the year 1470, uniformly used by him till his death: secondly, the brother, John Zainer, afterwards employed the same characters: see fac-simile in vol. i. p. 241.

The industrious and respectable A. A. Barbier, in his *Dissertation sur Soixante Traductions Françaises de L'Imitation de Jésus Christ, Paris*, 1812, 12mo, has not favoured us with any opinion upon the early editions of the original text; but in his *Anonymes Latins*, 1809, vol. i. p. 414, he briefly describes this impression as having been executed before the year 1475, and as being considered 'comme la première de cet Ouvrage à jamais célébre.' On the recto of the first leaf we read this prefix:

Incipit libellus consolatorius ad instructōz deuotoz Cuius primū capitulū est de imitacōe xp̄i ⁊ ztemptu damni vanitatum mundi. Et q̄dam totū libellum sic appellant scilicet libellum de imitatione xp̄i: sicut euangelium Mathei appellatur liber generacōis ih'u xp̄i Eo q̄ in primo capitl'o fit mentio de generacōne xp̄i scd'm carnem Incipit primum capitulum

There are uniformly heads to the chapters, and a full page contains 35 lines. To each of the books of the work there is an express subscription; and after the table to the IVth and last book, which contains xviij chapters, we read, on the recto of the 76th and last leaf, the colophon, thus:

Viri egregij Thome montis sancte Agnetis in Traiecto regularis canonici libri de xp̄i imitatiōe

* The *Life of Christ, by Bonaventure*, in 1468; and the *Catholicon* of 1469: vide pages 38, 194, ante.

numero quatuor finiunt feliciter. per Ginthe'um zainer ex reutlingen pgenitū literis impſsi ahenis.

There are neither signatures, catchwords, nor numerals. The present is a large and desirable copy of this estimable impression: in blue morocco binding.

724. LAUS VIRGINIS. *Printed in the Office of Fust and Schoeffer. Without Date.* Folio.

This beautiful specimen of the large type of Fust and Schoeffer appears to have escaped both Würdtwein and Panzer. It is a thin volume, of only 9 leaves, and concludes without any indication of place or date; but the shields in red, at the end of it, decidedly prove it to have been executed in the office as above described. Such small pieces of the early Mentz press, in the largest character, are of the rarest occurrence. On the recto of the first leaf is this prefix:

Prefacō in laudē būdcē v'ginis marie mris ih'u nri redemptoris

Below, are 28 lines: a full page contains 31 lines. The shields are below the 10th and last line of the recto of the 9th leaf. There are neither signatures, catchwords, nor numerals. This rare and desirable volume is elegantly bound in purple morocco.

725. LEONICENUS (OMNIBONUS). DE OCTO PARTIBUS ORATIONIS. *Printed by Albertus de Stendal. (Venice).* 1474. Octavo.

This elegant and rare little volume seems, on reading the above title, to be misplaced in its present order of arrangement: but it having been obtained by Lord Spencer subsequently to the completion of the department of 'GRAMMAR and LEXICOGRAPHY,' it was thought advisable to introduce it here. Much is said of its rarity by Laire, and not a little is said to perplex the reader concerning its identity by Panzer. The former says, 'it is an impression wholly different from the Padua one of the same year, and in the same character: it has no signatures; and

therefore this work was twice printed at Padua—but the present is only the second, although rarer, and scarcely known.' *Index Libror.* vol. i. p. 342. Panzer (*Annal. Typog.* vol. iii. p. 103) has too implicitly followed Laire; and, as I submit, both are in error. Why it should be said this impression was executed at *Padua*, does not very readily appear; nor must we conclude, because Albertus de Stendal printed at Padua in the year 1475-6, that he printed the present book at the *same place*. There is, on the contrary, strong evidence of the work having been executed at *Venice*, before the printer of it removed to Padua. The colophon seems decisive upon this point. We proceed to describe it; noticing further that, being in an *octavo form*, it has an additional attraction for the curious in typographical antiquity; as volumes of this size, in the XVth century, are of rare occurrence.

On the recto of the first leaf, is the prefix and commencement of the prefatory address, thus:

AD ILLVSTREM MAGNA⸗
NIMVMQVE PRINCIPEM
DOMINVM FEDERICVM
DE GONZAGA MARCHI⸗
ONEM OMNIBONVS LEO
NICENVS.

N TIBI HVMANISSI
me princeps grammaticæ li
bellus erudiēdis libris tuis
accomodatus: quem a me tantopere
petebas illustrissimoꝝ prīcipum aui
patrisq; tui uera ꝓgenies. Nā & ipsi
&c. &c. &c.

On the recto of the ensuing leaf the work itself begins. A full page has only 20 lines. There are neither signatures, numerals, nor catch-words; and on the recto of the 132nd and last leaf, we read the colophon thus:

Omniboni Leoniceni Vincentini.
V. Clarissimi De octo ꝑtibus

Orationis Liber Per Alber,
tuz de Stendal Impressus Anno
Dñi . M . CCCC . LXXIIII .
Die xiiii. Mensis Mai. Nicolao
Marcello Duce
Venetiarum.

The present is a cropt but sound copy; in neat russia binding.

726. Leonicenus (Nicolaus Vincentinus). De Morbo Gallico. *Printed by Aldus. Venice.* 1497. Quarto.

Editio Princeps. 'Ce volume, hérissé d' abbréviations, est extrêmement rare, et le premier qui ait été publié sur cette maladie.' Such is the observation of Renouard; *L'Imprim. des Alde*, vol. i. p. 19:—but the curious reader should consult the very amusing account of the author of this treatise, which appears in Bayle's, *Dict.* vol. iii. p. 90-1, in Borsetti, (as referred to by Angiolgabriello) and particularly in the *Biblioteca e Storia di Scrittori Vicentini* of Angiolgabriello himself; vol. ii. p. clxxxviii-ccxix. Bayle refers us to Paulus Jovius, and Angiolgabriello to various authorities and documents; yet neither of them has given so excellent an account of the treatise itself—or of this edition—as Freytag, in his *Adpar. Literar.* vol. iii. p. 341—where we read that the impression before us—'Literis romanis admodum nitidis, excusa est &c. Liber oppido rarus' &c. Freytag has copious extracts from it, and properly notices the superficial description of it given by Maittaire, in vol. i. p. 640. But even Maittaire, Freytag, and Renouard, all pass over the Milan edition of the subsequent month, in the *same year:* which is well described by Saxius, in his note, in the *Hist. Lit. Typog. Mediol.* p. dc. The elegant author of the *Biographies of Lorenzo de Medici* and *Pope Leo* X. might have found, in Angiolgabriello, something worth adding to the brief notice of Leonicenus* which appears

* Leonicenus might truly be called a very extraordinary man. By habits of extreme temperance and chastity, ('forswearing wine and women,' as Paulus Jovius roundly affirms) he reached his ninety-fourth year; beloved, respected, and held in the highest estimation for his attainments in physic and literature. He took the lead of all the physicians in

in vol. i. p. 67, of the former work; 4to edit.:—but our business is with the impression before us.

The recto of the first leaf presents us only with the title, thus:

Libellus de Epidemia, quam uulgo morbum Galli cum uocant.

The reverse is blank. The recto and reverse of a ii, are occupied by the prefatory address of the author to the 'illustrious John Francis Mirandula.' On the recto of the third leaf, a iii, is the commencement of the work, having this prefix:

De Epidemia, quam Itali morbum gallicū. Galli uero Neapolitanum uocant. Nicolai Leoniceni Vincentini liber.

From the bottom of this page, and from the greater part of the following page, I extract the ensuing; which seems worthy of the reader's attention:

- - - - - - - - Huic tamen morbo nondum nostri temporis medici uerum nomē imposuere, sed uulgato nomine malum gallicum uocant, quasi eius cōtagio a gallis in italiam importato, ut eodem tempore & morbo ipso & Gallorum armis Italia infestata. Nō defuere quidem, qui eundem cum illo putarint, quem prisci elephātiasin nominarunt, sicuti alii morbum Gallicum esse antiquis lichenas, alii asaphati, alii prunam, siue carbonem, alii ignem persicum, siue sacrum existimarunt. Quæ quidem ambiguitas nominum, & de re ipsa quoque dissensio multos suspicari fecit nouam hanc esse luem nūquam à ueteribus uisam, atque ideo à nullo medico uel græco, uel arabe, inter alia morborum genera, tactam. Ego sicuti neque illis assentior, qui uarias huic morbo indidere appellationes haudquaquam eius naturæ congruentes, ita ubi considero

his day; and was the first who, surrendering a blind attachment to the dictates of Aristotle and Pliny, thought for himself, as his own experience, and the symptoms of the case, suggested. He was in consequence equally successful and popular. Bayle hints at a strange story of his intention to put an end to his existence at the age of 31; but his extreme longevity shews that he was afterwards not often troubled with such absurd fits of despondency. He was the friend of a great number of the most celebrated statesmen and scholars in Europe; and ranked Cardinal Bembo, Pope Leo X., and Erasmus, among his correspondents. See Angiolgabriello.

eadem natura præditos homines, sub eodem cœlo natos, sub eisdem syderibus educatos, eisdem etiam semper fuisse morbis obnoxios cogor existimare, neque mihi potest in captum mentis peruenire natam hanc repente labem nostram ita infecisse ætatem, ut nullam superiorem. Quod si quis aliter quàm ego sentiat, quid tandem hoc esse dixerit aut quam deorum uindictam? nam si causæ naturales inspiciantur, millies post mundi initia eædem extitere. Quare similem morbum ex causis similibus etiam superioribus ætatibus contigisse parati sumus ostendere, ubi prius illorum opiniones, qui morbum Gallicum fuisse à priscis elephantiasin nominatum, sine quid aliud à nostra opinione diuersum credidere, confutauerimus.'

The signatures include a, b, c, in eights; and d in 4 leaves. The type is round and delicate, but less handsome and full than the usual large type with which the early volumes of Aldus are executed. The marginal notes are in the same character as the text. The abbreviations (as Renouard intimates) are frequent. On the recto of d iiii, we read this colophon:

Venetiis, In domo Aldi Manutii. Men/
se Iunio. M. iii, D.

The reverse is blank. The present is a most desirable copy of this elegant, curious, and rare volume. It is splendidly bound in blue morocco.

727. Listrius. Oratio, &c. *Without Name of Printer, &c. but with a manuscript Date of* 1470. Quarto.

The reader, at p. 271 of the preceding volume, has been led to expect some account of the spurious date of the present work, in the order in which it is here placed. Yet there is little to add to what has been before observed, concerning a palpable and 'bungling forgery'—as Herbert rightly expresses it. This copy was in the *Askew Collection*, and was bought, at the sale of it, for Mr. Alchorne—in the name of 'Dent.' The copy of the Epistles of Pliny, of the spurious date of 1469, and by the same supposed printer, (Corsellis) was pur-

chased by a Captain Smith, and is in the present Library, as has been before described. *Ibid.* See also *Bibl. Askev.* n°. 2064, n°. 2622.

The volume under description presents us with three different founts of letter; of which the first tract contains the smallest type, the second tract, the middle-size type, and the third, the largest. The Epistles of Pliny have only one fount, which is similar to the middle-size fount in this volume. This point has escaped the notice of Meerman, Bowyer, Nichols, and Herbert: but it is almost useless to say another word upon any critical investigation of the types, since it is evident, to an experienced antiquary, that these types are very common in the later productions of the XVth century, among the foreign printers—and that if we assign the date of 1490 to this impression, we are by no means violating the rules of probability or of truth. One other preliminary observation may be submitted: which respects the early printed books at Oxford—where, in fact, the present volume is absurdly said (in the ms. note) to have been executed. The Oxford printers, Rood and Hunt (but more particularly Rood—as Hunt was an Englishman, and taken into partnership by Rood) learnt the art of printing at Cologne. The type used by them is similar to that of the early Cologne printers. The EXPOSITIO SANCTI JERONOMI (of the incorrect date 1468*) the ALEXANDER DE ALEXANDRIA, JOHANNES LATTERBURUIS in THRENOS JEREMIÆ, and the Latin version of PHALARIS'S EPISTLES by FRANCIS ARETIN, are all executed in the same character—which charaeter is clearly of *Cologne* origin. How therefore any antiquary, in the possession of his senses, could have attributed the PLINY and LISTRIUS here described—and executed in a *wholly different* character—to the early press at Oxford, seems quite unaccountable! That the Trojan History by Giudo de Colonna, printed without date, (but at Cologne) should be mistaken for an early Oxford book is not, in consequence, at all surprising. See Herbert's *Typographical Antiquities*, vol. iii. p. 1393, &c. It remains to describe the volume under consideration. The recto of the first leaf presents us with the following title;

* Mr. W. S. Singer has printed, for private distribution, a Dissertation upon this Oxford book; and he concludes that the date of 1468 is a genuine one. He does me the honor of quoting a former opinion of mine upon the subject, and of acquiescing in it—namely, that this book is the production of a foreigner, who executed it at Oxford at the time when it is professed to have been printed. *Typog. Antiquities*, vol. i. p. lxxv. Since the publication of that work, I have maturely reconsidered the point at issue, and am of opinion that the appearance of SIGNATURES, in the 'Expositio,' renders the date not only suspicious, but spurious; and that we should read 1478.

Gerardi Listrii Rhenēsis

artium ac medicine doctoris: graecarum
latinarū: ac hebraica4 literarū
professoris oratio habita
in enarratiōe Di
onysij Ha=
licarna
sij.

Some hendecasyllabic verses of Ioannes Meppensis are beneath. On the reverse commences the oration, which concludes on the reverse of A iij. The Greek types, occasionally introduced in this oration, are similar to those of Jenson, or Benedict Hector—and are alone conclusive against the appearance of the volume in our own country, in the XVth century. On the recto of A iiij, begins Priscian's metrical Latin version of Dionysius's 'Expositio Orbis;' which version concludes on D iiij, in sixes and fours. Then, on A ij, we read,

Carmen Listrij in liuidorum hominū
venenosas linguas.

Armibus ex sacris: eēt cum mittere iussus
Ipse Bias ptem: qua nō foret altera peior
Altera nec melior: linguam misisse petulcam

This tract is printed in a larger type than that of the preceding one, but smaller than the one which follows it; and has 28 lines in a full page: the preceding having 33 lines in such page. It ends on C ij, recto, in fours. Then

¶ Epicediū doctissimi adolescentis ingenio
sissimiqz Petri Thessaliensis

This is printed in the largest type, being a stout square Gothic, and occupying 3 pages and a quarter. On the 4th page it concludes thus:

¶ Epitaphium eiusdem
pueri.

¶ Oīmia si propās educant semina plantas:
De tumulo surgent hoc viola atqz rosa.

De tumulo surgent hoc lilia et alba ligustra :
Tam roseus puer hic lacteolusqz iacet :
¶ Finis.

Next follows the spurious manuscript date, thus :

Impr. Oxon. apud
F. Corsellis A.D.
CCCC. LXX.

I shall conclude this curious article by transcribing the ms. note at the end of this volume : it was evidently intended to support the spurious colophon ; but surely no person could have been deceived for a moment by so palpable a fabrication ; the hand is quite modern ; the jargon in which the note is written was, I suppose, meant for *Dutch.*

Di beuke habe ick ous engelhand vom mi bredor onfongen vooer een gedegtenisen um dat het is dene daaede bouke dat mi bredor fredrick Corselles in dat landes habe gepient im di beuke zy een fouse on kanne niict gebruuykt wooreden mi bredor zegte dat hie den enclhand oute nict komenen maaogen en soo hy in vadterland kooemen dooet zoo sol lurens iaansoen koester hem ome levene bringun om dat hi hum haatte verlaaeten.

di boeke voon ons corsii moet wel vowaardt woerdun.

haarlem iunawary duete a o domi. 1471.
i. korsellis.

This was the Alchorne copy ; and it is bound in old red morocco.

728. Lotharius. De Miseria Humanae Conditionis. *Without Name of Printer, Place, or Date.* Folio.

It is rather extraordinary how Schoepflin could, in the first place, have mistaken the date of the composition, for that of the printing of the work—and, secondly, have supposed that these were the types of *Gutenberg*, used in the same year. Schelhorn notices this conclusion of Schoepflin, and takes more pains to subvert it than the palpableness of its error demanded. The fac-simile of the type, given by the latter, in his first plate, is hardly bold and rude enough for the original. *Vindic. Typog.* p. 40 ; *Diatr.* p. 8. Neither Denis nor Panzer favour us with any conjecture as to the name of the printer ; although the

former argues well against the rudeness of the type being corroborative of the early period of its execution. I have no hesitation in affixing a date to it, very little earlier than that of 1488; this being a ms. date of the rubricator, in a copy mentioned by Denis. The printer was, in all probability, *John Zainer* of Ulm: and the types bear an exact resemblance to the fac-simile of the characters given at p. 241 of the first volume of this work. *Suppl. Maitt.* p. 605, n°. 5302; *Annal. Typog.* vol. i. p. 97. The recto of the first leaf has this prefix, containing the date above alluded to:

Liber de miseria humane condicōnis. Lotarij dyaconi. ſancto4 Sergi et Bachi cardinalis qui postea Innocentius terci9 appellatus ē. Anno dñi. Mccccxlviij. Et hȳ tres ptes. q̄4 prima tot hȳ capl' a q̊t aſsignantur tituli.

The list of chapters succeeds. On the reverse of this first leaf, the text begins. There are no signatures, numerals, or catchwords. On the recto of the 36th and last leaf, is the colophon, thus:

Explicit liber de miseria conditionis humane

The present may be considered a desirable copy; in beautiful black morocco binding.

729. Macer. De Naturis, Qualitatibus, et Virtutibus Herbarum. *Printed by Arnoldus de Bruxella. Naples.* 1477. Folio.

Editio Princeps. This elegant production of the press of a printer whose labours are of the rarest occurrence, is interesting on many accounts. The work is written entirely in hexameter verses. The two solitary references of Panzer — to Maittaire, vol. i. p. 376, and Rossi, p. 56 — shew the rarity of this impression: it being exceedingly questionable whether Panzer himself had ever seen it. The note (5) of Maittaire, although very brief, may induce us to think that this latter bibliographer had at least taken a cursory view of it. The type is large and handsome, being similar to that of the early Milan, Mantua, and Parma publications. It partakes

also of the roundness of that of Eucharius Silber. We shall endeavour to give a satisfactory account of so valuable an acquisition to the Library under description. There are neither numerals, signatures, nor catchwords. A full page has 30 lines. The work begins thus, on the recto of the first leaf:

INCIPIT LIBER MACRI PHILOSO
phi ī quo tractat de naturis qualitatib9 & virtutib9
Octuagintaocto herbaruz & primo de Arthemesia

Erbarum quasdā dicturus carmine vires
Herbarū matri dedit Arthemesia nomē
Cui grec9 sermo iustū puto ponere prīo
Huius opem ferť prius inuenisse dianā.
Arthemis grece que dicitur indeq; nomen
Herba tenet: quia sic inuentrix dicitur eius
&c. &c. &c.

The last subject discussed is thus entitled:

De Aloe.

Vnt Aloe gemine species: q̃ subrubēt: z que
Intus sicut epar non subrubet: hec epatiq;
Dicitur: & magnas habet in medicamine vires
Vilior est illa que fracta colore videtur
Flegmate mundificat stomachum: caput articulosqȝ
Leniter humorem nocuum purgando per aluum
Hystericos purgat iecoris: iuuat interiora
Et vulnus recens putredine purgat ab omni
&c. &c. &c.

This latter extract is on the recto of the last leaf but one. The recto of the 44th, and last leaf, presents us with this colophon:

Liber Macri Philosophi De virtutibus herba
rum finit foeliciter. Neapoli impressus per Arnol
dū de Bruxella. Anno Millesimo quadringētessimo
septuagesimoseptimo die vero nona mensis Maii.:

A ms. memorandum in Latin, by the Noble Owner of the copy, informs us that 'this book was given to him by Sir Joseph Banks, Baronet, K. B. and President of the Royal Society, A. D. 1791.' It is clean and sound; in russia binding.

730. Massa (Baptista.) De Fructibus, &c. *Without Name of Printer, Place, or Date; but supposed to have been executed in* 1471. Quarto.

A rare and singular edition, which appears to have escaped Borsetti, Guarino, and Baruffaldi. Audiffredi has described it in his usually minute and satisfactory manner; but he is by no means decided respecting its having been *printed at Ferrara*; although the country and profession of the author, and of those to whom the two treatises are dedicated, might warrant such an inference. I cannot agree with this same learned authority in conceiving that the character of the *type* also warrants the same inference; since I know not whether it have not as much of the Venetian or Mantuan, as of the Ferrara, characteristics. It is among the very few books which exhibit the same letter as the Ausonius and Calphurnius of 1472; see vol. i. p. 272; vol. iii. p. 239; and which letter is chiefly distinguished by the apparently broken appearance of the upper part of the e, thus e: Audiffredi thinks that the date is applicable to the year in which the composition, rather than to that in which the printing, of the work was finished. This, however, may be very questionable. *Edit. Ital.* p. 255-6. The recto of the first leaf presents us with this prefix to a list of the chapters:

INCIPIT TABVLA OPVSCVLI
DE FRVCTIBVS VESCENDIS.

The table concludes on the reverse of the same leaf. The recto of the following leaf has the author's dedication to 'Hercules Estensis,' of which Audiffredi has copied the prefix, in 10 lines of capital letters. On the recto of the 5th leaf, from the beginning of the impression, we read the title of the first chapter thus:

CAPI. PRIMVM DE FICVBVS.

There are neither numerals, signatures, nor catchwords. A full page has 26 lines. The conclusion, on the reverse of the 48th leaf, is thus:

Cura tamē ut recte ualeas. Et
me uti soles ama Nec nō īterdū ꝓ me orabis
pecatore Baptista de argēta artiū et medicīæ
doctor īfælici gīnasio ferariēsi. Die xv. Iunii.
M . cccc . Lxxi . Finis.
T hrāe pater sedare sitim si quæris amarā
Hæc baptistea dogmata sancta lege
O rdea quā referāt lympha decocta salutis
Ipsaq; ieiunos q̄ iuuet hausta docent

The present copy is, upon the whole, in very desirable condition, and is bound in green morocco.

731. MATHÆUS DE CRACOVIA. TRACTATUS RATIONIS ET CONSCIENTIÆ. (*Supposed to have been printed by Gutenberg.*) *Without Date.* Quarto.

Some mention of this small and scarce treatise has been made at p. 153 ante. It is placed by Fischer in the 8th number of the works supposed to have been executed by Gutenberg, and, as the same bibliographer intimates, was probably published before the Catholicon of 1460; yet it is arranged by him *after* this latter work. Née de la Rochelle likewise places it after the Catholicon; and although he does not speak very decidedly about its being printed by Gutenberg, at page 89 of his *Eloge de Guttenberg*, yet, at page 131 of the same work, his doubts forsake him, and he indirectly censures Marchand for having assigned the book to the press of Fust and Schoeffer. *Hist. de L'Imprimerie*, p. 42. Seemiller, who has a minute and accurate account of it, thinks, on the contrary, that it might have been printed before the year 1476. But this inference is unnecessarily cautious, since, as it is unquestionably executed in the same type with the Catholicon of 1460, or with the German and Latin vocabulary of 1469, (see p. 129 ante,) it follows that the present work would rather have

been published at least ten years before the period assigned to it by Seemiller. See the *Incunab. Typog. fasc.* i. p. 191-2. Fischer says the types of this volume are sharper and more perfect than those of the Catholicon, and therefore he assigns to it an anterior date. *Monumens Typographiques de Gutenberg*, p. 86-7: but the copy before us does not exhibit this comparative perfection of letter press.

The recto of the first leaf presents us with the opening of the tract, without any prefix, thus:

ultoꝝ tam clericoꝝ ꝙ laicoꝝ quere
la ē non modica. occupacio grauis
et questio dubiosa. quomodo quis
se habere debeat in celebrando uel
cōmunicando Quando uidelicet ac
cedere. Quomodo accedentes moti
uel dispositi esse. Aut quibus motiuis ul' indispo
sicionibus * abstinere debeant Et an melius sit con
tinue sumere corpus xp̄i. frequenter. aut raro. De
&c. &c. &c.

This, and every page but the last, (which has only 29) contains 30 lines. There are neither numerals, signatures, nor catchwords. In the whole, 22 leaves. On the recto of the 22nd, at bottom, it is thus:

Tractatus racionis et consciencie de sumpcōne pa
buli salutiferi corpis dñi nostri ihu xp̄i. finit.

The paper, as Fischer justly remarks, is of a fine stout texture. This is a large and beautiful copy of a precious specimen of early printing; and is elegantly bound in blue morocco.

* Sic.

732. MAUROCENUS (PAULUS). DE ETERNA TEMPORALIQUE CHRISTI GENERATIONE. *Printed by Bartholomæus Martinus De Septem Arboribus. Padua.* 1473. Quarto.

Descriptions of this uncommon volume will be found in the *Bibliogr. Instruct.* vol. i. p. 352, in the *Cat. de la Valliere*, vol. i. p. 270, and in the *Bibl. Pinell.* vol. i. p. 141-2; but in neither of these authorities is there any mention made of a singular variation in the colophon—which we shall presently notice. Denis, however, has not failed to point it out. *Suppl.* p. 28, n°. 159. On the recto of the first leaf is the following prefix:

PAVLI MAVROCENI OPVS DE
AETERNA TEMPORALIQVE
CHRISTI GENERATIONE IN
IVDAICAE IMPROBATIONEm
PERFIDIAE CHRISTIANAE
QVE RELIGIONIS GLORIAM
DIVINIS ENVNTIATIONIBVS
COMPROBATA AD PAVLVM
PONTIFICEM MAXIMVM IN
CIPIT.

VO affectus sim gaudio
. B . P. cum cælitus datum
te pontificem maximum
tarsensisque īsignitum no/
mīe. Quo & Ego sacri lauacri dono uo
catus sum aurea fama ꝑcrebuit explicare
profecto lingua calamusque non ualet.
&c. &c. &c.

A full page contains 24 lines. Leading words are printed in the margin, but the impression is entirely destitute of signatures, catch-

words, and numerals. There are 78 leaves, and the 7 last pages are devoted to an account of 'THE CITY OF GOD,' on the authority of Lactantius. The recto of the last leaf, or the 7th page of this treatise, presents us with the following colophon:

FINIS.
Patauii. iiii kl's maias. M.cccc.lxxiii.
Summa colūna dei fidei firmata potētis:
In obstinatā hebreor perfidiāque suā.
Christocolæ veneto grates hoc reddite paulo:
Et patauo qui nunc nobile pressit opus.
Bartholomæus patauus
Martinus de septem arboribus prutenus

The reverse is blank. The variation in the colophon, before alluded to, is the printing of the second verse thus—in the copies above mentioned:

In loquor hebreos, perfidiasque suas

and, beneath the last verse, the name sometimes stands as follows:

Bartholomæus Campanus Ponticuruanus.

This book is among the earliest productions of the Padua press; and is a very fair and creditable specimen of the talents of Bartholomæus, or Martinus de S. A. Prutenus, in particular. The Pinelli copy is described to be in a condition as if it had 'just come from the press:' the present has not to boast of such perfection of condition It is bound in blue morocco.

733. Mercurius Trismegistus. Lat. *Printed by Gerard de Lisa. Treviso.* 1471. Quarto.

This is not only the first edition of the work under description, but it is the second book (according to Panzer) to which the name of Gerard de Lisa is subjoined as the printer. The volume before us has been tolerably well described by Maittaire, Freytag, and Mittarelli; but the following account may probably be considered as acceptable as any which has preceded it. The recto of the first leaf is blank: on the reverse we read the ensuing pompous address of the author, which reminds us of some of those of modern mountebanks:

Tu quicunq; es: qui hæc legis: siue grāma/ticus: siue orator: seu philosophus: aut theo/logus: scito. Mercurius Trismegistus sū: quē singulari mea doctrīa & theologica: ægiptii prius & barbari: mox Christiani antiqui the ologi: ingēti stupore attoniti admirati sunt. Quare si me emes: & leges: hoc tibi erit com modi: quod paruo ære cōparatus summa te legentem uoluptate: & utilitate afficiā. Cū mea doctrina cuicunq; aut mediocriter eru/dito: aut doctissimo placeat. Parce oro: si ue/rum dicere non pudet: nec piget. Lege modo me: & fatebere non mētitum: sed si semel le ges: rursum releges: & cæteris consules: ut me emant & legant. Bene uale.

FRAH. RHOL. TARVISANVS.
GERAR. DE LISA SCRIPTORI:
MEI COPIAM FECIT.
VT IPSE CAETERIS
MAIOREM COPIAM
FACERET.
.TARVISII.
.M.CCCC.LXXI. NOVEMB.

This Franciscus Rholandellus, (says Freytag,) who was occupied in revising and correcting the proofs of Gerard de Lisa's press, is the same who published some emendations upon Varro, *de Lingua Latina*, Parma, 1480. Folio. *Adpar. Literar.* vol. iii. p. 84-5: see also the authorities quoted in Panzer, vol. iii. p. 31.* An address from Marsilius Ficinus to Cosmo de Medici, 'In librum Mercurii Trismegisti,' immediately follows the preceding extract. On the recto of the 5th leaf begins the work itself. There are neither numerals, signatures, nor catchwords. On the reverse of the 56th and last leaf, the colophon is thus:

.FINITVM.
.M.CCCC.LXXI.DIE.XVIII.
.DECEMB.

The type is exactly similar to that of an impression of Virgil, of 1473, printed at Brescia: see the fac-simile at p. 473 of the preceding volume of this work. The present is a sound copy, in red-morocco binding.

734. MODESTUS, ET POMPONIUS LÆTUS. *Printed by Schurener. Without Place or Date.* Quarto.

This is among the most elegant and perfect specimens of the press of *Schurener de Bopardia*. The name of this printer is not subjoined to the volume; but there can be no doubt, from comparing it with the other works—unquestionably executed by the same typographical artist—that he was the printer of the edition before us. Audiffredi (to whom Panzer exclusively refers) is brief, but pertinent and satis-

* For an account of HERMES, or MERCURIUS (TRISMEGISTUS), who, by some writers, has been deemed of superior antiquity to Moses, and by others has been confounded with Joseph, or even Adam, the curious reader should consult the new edition of Fabricius's *Bibliotheca Græca* (vol. i. p. 46-52, 1790, 4to.) by Harles. The notes of the editor are full and instructive; and among the authorities referred to, by Fabricius and his Continuator, those of Marsham, Ursinus, Conringius, Borrichius, Lambecius, Kollarius, Quadrio, and Brucker, are not the least learned and satisfactory. In bibliographical researches, respecting the MSS. of the original text, the *Biblioth. Bibliothecar.* of Montfaucon, and the Catalogue of Greek MSS. in the Medicëan Library by Bandini, are especially deserving of attention; although Harles has proved that Montfaucon is not quite free from error.

factory. He observes that parts of the volume have the character of a quarto, and parts of an octavo. The width of the text certainly varies. The recto of the first leaf presents us with this prefix:

In hoc uolumine continentur. de Re Mili/
tari. De Magistratibus Vrbis et Sacer/
dotiis. et de Legibus.

Modestus de Re Militari ad
Theodosium Aug.

There are 18 lines below: a full page contains 26 lines. MODESTUS does not occupy more than 8 leaves; on the reverse of the 8th of which we read:

Finis libri de Re Militari.

The treatise *Upon Magistrates*, by POMPONIUS LÆTUS, immediately follows, with this prefix:

Incipit. De Magistratibus. Et
Primo De Rege.

This treatise contains 11 leaves, and 2 lines of the first page of the 12th leaf: when the same author's work upon the *Sacerdotal Order* follows thus:

Incipi * De Sacerdotiis. et
primo De prima religione
apud Latinos.

On the reverse of the 9th leaf, we read the termination—from which, as Audiffredi has justly observed, it is gathered that POMPONIUS LÆTUS was the author of these two latter treatises:

Hec ha
bui. M. pātagathe que de magistratibus
et Sacerdotiis et legibus cōpendiose scri
berē ut ex eo compendio aliqua ad nrōs
utilitas ꝑueniat et ita depinxisse opinor.

* Sic.

ut ante oculos uelut in tabella posuerim. Scribant alii diffusius pomponio satis est placere suis. Vale.

Finis. Laus Deo.

Consult the *Edit. Rom.* p. 392. There are neither numerals, signatures, nor catchwords. In the absence of a date, we cannot be quite confident as to the exact period of the execution of this volume; but it is extremely questionable if it be not at least as early as that by Bartholomæus Cremonensis, of the date of 1474. See Panzer, vol. iii. p. 103, n°. 161. Indeed Count Reviczky, in his ms. memoranda, seems inclined to admit the chronological priority of Schurener's edition; justly observing, upon the authority of Audiffredi, that this book is printed in precisely the same characters and manner as is the SOLINUS, by the same printer, mentioned at p. 360 of vol. ii. The present is a desirable and genuine copy of this very scarce impression, and is bound in blue morocco.

735. MODESTUS. DE RE MILITARI. CUM ALIIS OPUSCULIS. *Printed by Bartholomeus Cremonensis and Bartholomeus de Carlo Vercellensis. Venice.* 1474. Quarto.

This is an elegant little volume, and is the FIRST IMPRESSION of Modestus, WITH A DATE. The other tracts contained in it shall be particularly mentioned. On the recto of the first leaf, is the following prefix:

IN HOC VOLVMINE CONTINEt
de re militari. De Magistratibus Vrbis. &
Sacerdotiis. Et de Legibus.

MODESTVS DE RE MILITARI
AD THEODOSIVM AVG.

On the reverse of the 9th leaf, Modestus ends. The conclusion of Modestus, and the commencement of the following treatise, are specified in two lines, in capital letters. On the recto of the ensuing leaf begins the

treatise upon Magistrates, which is usually attributed to Pomponius Lætus. It has this prefix:

ET PRIMO DE REGE.

On the recto of the 21st leaf begins that part of the treatise concerning Magistrates, which relates to PRIESTS; and which concludes on the reverse of the 30th leaf at bottom, with 'Finis Laus Deo.' On the recto of the 31st and following leaf, we have the epistle of I. Aloisius Tuscanus to Cardinal Novari, by way of prefix to the following treatise, which treatise is thus entitled on the reverse of the same leaf:

'Suetonius de Grammaticis.'

This treatise contains 11 leaves. On the reverse of the 11th, or the 41st from the commencement of the volume, we read

DEO GRATIAS.

At top of the ensuing leaf, after the three words 'Finis. Laus Deo.' we read a notice concerning rhetorical authors, by Suetonius, comprehending 4 leaves. On the reverse of the 4th leaf, at bottom,

LAVS DEO.

On the recto of the ensuing (46th) leaf, we have the colophon only, as follows:

Modesti de re militari magistratibus ur
bis & sacerdotiis necnon & Suetoni de
grāmaticis liber impressus opa & impen
dio Bartholomei cremonensis ac Bartho
lomei de carlo uercellensis eius consocii.
Venetiis die. xxvii. Madii.* M.cccc.lxxiiii
Nicolao Marcello inclyto Venetorum
duce.

DEO GRATIAS.

The reverse is blank. A full page has 26 lines. Subjoined to this impression, there is a treatise of Lucius FENESTELLA 'De Romanorum Magistratibus;' (see p. 323, ante.) containing 42 leaves, and terminating thus, on the reverse of the 42nd leaf

* Sic.

Lucii fenestellæ De romanoꝝ magistratibus
Liber elegantissimus Fœliciter explicit.

There can be no doubt of its having been printed at the same time with the preceding treatises. In regard to the treatises here described, it is not a little singular that a copy of them, of this date, in the Valliere Collection (*Cat. de la Valliere*, vol. i. p. 590, n°. 2095,) contained a set of hexameter and pentameter verses by way of colophon, which are copied by Panzer, vol. iii. p. 103*, but which neither Maittaire, Denis, Morelli, nor Laire, had seen in the respective copies that came under their knowledge. Panzer therefore justly thinks that there must have been two different impressions of this edition by the above printers. The present is a fair sound copy, in red morocco binding.

736. MODUS CONFITENDI *Without Name of Printer, Place, or Date.* Quarto.

On the recto of the first leaf:

Incipit modus confitendi

A full page has 30 lines. In the whole, 8 leaves: printed in a large handsome gothic type, not very unlike that of John de Westphalia. On the reverse of fol. 8,

Et sic est finis deo laus et gloria.

Without numerals, catchwords, and signatures; and apparently unknown to Panzer: see vol. v. p. 321. An indifferent copy; in calf binding.

* The verses are these:

Quem legis impressus dum stabit in aere caracter
Dum non longa dies uel fera fata prement
Candida perpetue non deerit fama Cremone
Phidiacum hinc superat Bartholomeus ebur
Cedite chalcographi: millesima uestra figura est
Archetypas fingit solus at iste notas.

737. Moses: (Filius Iacobi Kotzensis) Liber Magnus Preceptorum, dictus Samagh. Hebraicè. ***Without Name of Printer, Place, or Date; but printed at Soncino, in*** **1488** ***or*** **1489. Folio.**

As the Hebrew publications of the Fifteenth century are of extreme rarity, we may be excused for incorporating the one under consideration in the present division of the work, according to the alphabetical order of its author. The volume before us is justly pronounced by De Rossi to be 'Rarissima editio,' as it was unknown to Bartolocci, Wolf, and to other Hebraic bibliographers. The work itself, according to the same authority, is equally praised by both Jewish and Christian writers. It is divided into two parts; of which the first part contains 102, and the second 178, leaves: the first part denying, and the second confirming, the precepts of the great law-giver Moses. De Rossi commends the elegance with which some of the initial words are executed. This preface is preceded by the following three verses of the Psalms (beginning 'How I love thy Law,' &c.)

מה אהבתי תורתך כל היום היא שיחתי
שברתי לישועתך ה' ומצותיך עשיתי:
הדריכני בנתיב מצותיך כי בו חפצתי:

The first word of the preface, Moses—which immediately follows—and which, like that of the ensuing fac-simile of the first word prefixed to the second part—is, as the above author justly remarks, elegantly cut in wood, with pleasing embellishments, like those of the other Soncino publications. An index is prefixed to each part; and at the commencement of the second part, there is another similar prefix of the word תנכו To the second part is the following important prefix—according to the translation of it by De Rossi:

Iam vero absolutum est opus dispositum et pulcherrimum, probatum, purgatum, accuratissimum, prout didicit vel studuit mens mea, venitque in cogitationem,

ac finitum anno CCXLIX sexti millenarii die XV mensis tebeth. Laus sit Deo qui dicit et facit, qui dedit mihi gratiam suam, inquit Gersom filius sapientis R. Mosis ex semine Israel, vir Soncinas.

We are also informed that this date affixes the printing of the volume to the month of December 1488, or to January in the following year: but whether December, January, or February, the dominical year of 1488 (as we have before noticed) still obtains. Gerson (continues De Rossi) still lived at Soncino, in the year 1489, nor had he then left his country; so that there is no doubt of the edition appearing at that place in the same year. It is also the first edition in which his name alone appears.

That the reader may have a notion of the splendor of the two cuts, designative of the words before particularly mentioned, I present him with a fac-simile of the third cut, being the first initial word of the second part; to which the two following lines are added:

הקּבה את העולם בראו ביום הראשון והמלאכי נבראו בו׳
השני שנ׳ המקרה במים עליותיו וכתוב אחריו עושה מלאכיו

The ornamental border is common to the three words thus embellished. The concluding sentence of the second part is as follows:

ותשלם המלאכה ערובה ויפה צרופה מזוקקת מדוייקת
כאשר גרסה נפשי ועלה במחשבת ונשלם בשנת רמט
לאלף הששי בחמשה עשר בטבת שבח לאל אומר ועושה
אשר נתן אלי חנו נאם גרשם בן החר משה זרע ישראל
איש שונצינו׃

'Multa habentur in hâc editione antichristiana * (says De Rossi) quæ in meo exemplari deleta sunt, et in aliis editionibus plerumque omissa. Quamquam et verba quædam acerbiora, quæ poterant Christianorum odium magis concitare, omisit editor, vacuo relicto spatio, ut patet ex ipsa præfatione ac in folio verso, ubi scribit Kotzensis Deum prævidisse mundi nationes sibi sacros libros descripturas fore eosque immutaturas ולמיבר לרעה *in malum et in hæresim*. Desunt hæc verba tum hic, tum paullo post, ubi paucis interjectis repetuntur, sed adsunt in mss. codicibus, et in editione altera antiquiore et primaria sine anno et loco.' *Annales Hebraeo-Typographici*, pt. i. p. 61-2, edit. 1795. The same bibliographer notices another copy besides his own, which former was imperfect towards the end. The present copy, which came from the Crevenna Collection, is stained in the margins, but the text is sound and perfect. *Bibl. Crevenn.* vol. i. n°. 1279. It may be treasured among the rarities of this Collection, and is bound in russia leather.*

738. NIDER (IOHANNES). MANUALE CONFESSORUM. *Printed by Conrad Homborch. Without Place, or Date.* Quarto

The Noble Owner of this copy may be congratulated not only upon the possession of an edition of the above work, which was unknown to Panzer, but upon such edition presenting him with a specimen of a PRINTER, whose name has wholly escaped the researches of that diligent and extraordinary bibliographer. Not finding CONRAD DE HOMBORCH in either of the lists of printers, by Panzer, it was not surprising to observe the omission of it in the comparatively superficial work of La Serna Santander. The present elegant little volume bears every mark

* As far as I can discover, this work is not introduced into the *Bibliotheca Judaica Antichristiana* of De Rossi, published in 1800, 8vo.

of the early Cologne press, and exhibits a typographical character very much like that of Ulric Zel. Perhaps, upon the whole, the execution of it is superior to what we usually observe in the productions of the father of the Cologne press. There are signatures, but they are arranged with great irregularity. On the recto of the first leaf, on what should be marked a ij (a i being blank) we read this prefix :

> Incipit Manuale confessorū Venerabilis magistri Johānis nider sacre theologie p fessoris ordinis predicatorum

The first chapter begins on the reverse of the second leaf. A full page has 27 lines. On the recto of fol. 75 and last, is the following colophon :

> Explicit manuale confessorum Venerabilis magistri Johannis nider sacre theologie pro fessoris ordinis predicato4. Impressum aūt p me Conradū de homborch. et admissum ac approbatum ab alma vniu'sitate Coloniensi ad laudem et honorem dei qui ē benedictus in secula Amen.

This is, upon the whole, a very desirable copy, and is bound in blue morocco.

739. Nider (Iohannes). Manuale Confessorum. *Printed by Iohn Bonhomme. Paris.* 1489. Quarto.

Signature a i is blank. On the recto of a 2, beneath the running title, 'Prima Pars,' we read this prefix :

> Eximii sacre theologie pfessoris fratris iohīs npder ordinis predicato4 manuale confesso4. ad instructionē spiritualiū pastorum : Feliciter Incipit.

On the reverse of g 3, in eights, is the colophon, thus :

Explicit manuale confessorū iohānis nyder ordinis predicatorū impressū parisius per Johānem bonhōme librarium vniuersitatis parisieñ. Anno dñi. Millesimo CCCC.lxxxix°.

Two leaves of a table follow: the whole in eights, except g—which has only 6 leaves—a blank leaf forming the 6th. There are running titles, throughout. Panzer refers to Maittaire, Mittarelli, and Laire, each of whom is comparatively superficial: La Caille has a barren notice of it at p. 63 of his *Histoire de la Librairie*. The present is a beautiful copy, in old red-morocco binding, and was formerly in the collection of Count Hoym.

740. Niger (Petrus.) Contra Iudæos. *Printed by Conrad Fyner. Eslingen.* 1475. Folio.

A very curious, interesting, and uncommon book. It exhibits the first known specimen of the Hebrew type, and has been described by Wolfius, Marchand, Freytag, and Laire, with rather uncommon minuteness; especially by Wolfius. If Seemiller had noticed this latter description, he would not have referred exclusively to Freytag. It is evident that Maittaire had never seen the volume. Panzer refers to the commentary of Schwarz concerning the Elements of the Hebrew Language by the author of the present work. Consult the *Bibl. Hebraica*, vol. ii. p. 1110-1115; *Hist. de L'Imprim.* p. 67; *Analect. Literar.* p. 634; *Index Libror.* vol. i. p. 370; *Incunab. Typog. fasc.* iv. p. 2-3; Maittaire, vol. i. p. 345, note 2; and Panzer, vol. i. p. 380-1.

On the recto of the first leaf is a prefix of 4 lines and a word: below, are 31 lines—having a capital initial, E, equal to 9 lines. On the recto of the following leaf we read the opening of the work, thus:

Lapidē quē ꝛpbauerꝛt edificātes factus est
Ben asser maazu habonim haitah
ī caput āguli A dño factūest
lerosz pinna Me et adonai haitah
istud ipm mirabile ī oculis nrīs.

On the recto of the 10th leaf, from the beginning of the volume, are the following Hebrew characters—THE FIRST which are known to have been published by means of the PRESS—It would be unpardonable not to present them to the reader in the form of a fac-simile, thus:

There are very few other similar characters throughout the impression. On the reverse of the 43d leaf we read the colophon; from which all that is necessary is here extracted:

Explicit tractatus Ad Judeoꝝ pfidiam exstirpan dam ifectus p fratrem Petrū Nigri Ordinis p̄di catoꝝ Universitatū Montispelsulani in francia. sala mantine in hispania. friburgenſ' ac Ingelstetensis In Alamānia situataꝝ. Baccalariū In theologia forma tū In lingua hebraica pficientem Qui ꝛ ip̄o corrigē te Impresſus est p discretū ac Industriū virū Conra dum Fÿner de gerhynſ'en. In Eſſlingen. Imperiali villa. ac iplet⁹ Anno ab Incarnacōe dñi. Millesimo ccccLxxv die sexta Junij.

This is succeeded by a table or index of 6 leaves; on, the 3rd leaf of which is a considerable number of similar Hebrew characters. There are neither numerals, signatures, nor catchwords. 'Volumen hoc (says Laire, very justly) non parum utilitatis affert pro antiquâ Typographiæ historiâ. *Ibid.* The present is a large and fine copy, with many rough leaves: in blue morocco binding.

Orations, &c.

*** Under this title are included all those works, professedly of the character of ORATIONS, and all EPISTLES written upon public affairs, which are in this Library; or, rather, which I have been hitherto enabled to collect into one body. This plan is presumed to be preferable to that of dividing and scattering the Orations in the body of the work, according to the names of the authors. In the present instance, however, the authors are arranged in alphabetical order; and the Orations are divided under the following heads; MISCELLANEOUS, FUNEREAL, and AGAINST THE TURKS.

I. MISCELLANEOUS.

741. ÆNEAS SYLVIUS. Oratio coram Calixto III. De Obedientia. (*Printed by Planck.*) *Without Place or Date.* Quarto.

At pages xlviii-ix of the first volume of this work, the reader has had something more than an intimation of the contents of this spirited Oration. The copious extracts from it, there given, shew that it has some intrinsic interest; and Audiffredi conjectures, on the authority of the *Letters of Indulgence of Pope Nicholas V.* having been printed at Mentz in 1454, that *this Oration* might also have been there printed in the year in which it was delivered; namely, in 1455. *Edit. Rom.* p. 422. If so, it was unquestionably a very different, and much earlier impression than the present; but I incline to doubt the existence of any such earlier publication. We shall here be brief in the description of it, since it is one of the numerous Opuscula which came from the press of Planck towards the close of the XVth century. It is printed upon 5 leaves, the last leaf being blank. The prefix is as follows:

¶ Oratio Enee Siluij epi Senensis : coram Calixto papa tertio de obediētia Frederici tertij impatoris M.cccc.lv.

A full page has 33 lines; and there are neither numerals, signatures, nor catchwords. A beautiful copy; bound in old red morocco, with almost the entire number of tracts noticed under the present head of ORATIONS. Every such other tract, in the same volume, will be designated as *Harleian Copy**—as the volume was unquestionably in the Harleian Collection.

ALMEIDA (FERDINANDUS DE). Ad Alexandrinum VI. Papam. (*Printed by Besicken*). Quarto.

There is a prefix to John II. king of Portugal, in one leaf. In the whole, 4 leaves. At the end 'Dixi.' See Audiffredi, *Edit. Rom.* p. 315. *Harleian Copy*.

ALPHARABIUS (IACOBUS). Panegyricus in divi Ludovici Reg. et Christ. Fœd. celebritate Senatui Apostolico dictus. *Apparently printed by Besicken.* Quarto.

In the whole, 10 leaves. The first 3 pages are occupied by an address to Georgius de Amboysia, and the last 4 pages contain addenda. Signature a has 6, and b, 4 leaves. At the end, 'Ex urbe pridie Kal.' Sept. M.Di.' *Harleian Copy*.

BADUARIUS (SEBASTIANUS). Oratio ad Alex. VI. In Prestanda Obedientia. *Printed apparently by Silber.* 1492. Quarto.

In the Gothic character: 2 leaves. At the end: Dixi in publico consistorio die. xvij. Decembris. M.cccclxxxxij.

* It must be observed that all these tracts being in the *same volume*, there is only *one number* prefixed; which is that of 741—according to its alphabetical order. The *condition* of these tracts is most beautiful.

BARBARIZAC (HERMOLAUS). Oratio ad Federicum Imper. & Maximilianum Reg. Romanor. Prin. Invict. *Printed apparently by Planck.* Quarto.

At the end: ‘ Ex Brugis. pridie nonas augusti. M.cccclxxxvi.. In the whole, 6 leaves. *Harleian Copy.*

742. BERNARDUS JUSTINIANUS. Oratio apud Sixtum IV. *Printed by Philip de Lignamine. Rome.* 1471. Folio.

The prefix, at top of the first page, or on the recto of the first leaf, is thus:

BERNARDI IVSTINIANI LEONAR
DI ORATORIS FILII LEGATI VENETI
ORATIO HABITA APVD SIXTVM QVA
RTVM PONTIFICEM MAxIMVM

There are 24 lines below; but a full page has 30 lines. This oratorical tract, in 9 leaves, is printed in the same manner and type as is that of CORANUS, described at p. 441 post; and probably (as we may conjecture from Audiffredi) was published at the same period. On the recto of the last leaf, beneath 11 lines of text, we read the following subscription:

Acta Rome. iiii. nonas decembris. Anno Millesimo quadringentesimoseptuagesimoprimo. in consistorio publico. Regnante Sixto. IIII. Pōtifice maximo. Anno eius primo.

Et impresse sunt in domo Nobilis uiri Iohannis philippi de Lignamine. Siculus. Scutifer sanctissimi pa. supradicti.

The reader may consult the *Edit. Rom.* p. 85-6. The present is a very fair, sound copy; in blue morocco binding.

CÆSAR (CAIUS JULIUS). Oratio Vesontione belgicæ ad milites habita. *Printer unknown.* Quarto.

A prefix of poetry, and two prosaical prefixes, by Andrea Brentius Patavinus—precede the Oration. The type is a neat Roman, closely printed. In the whole, 10 leaves. Four sets of verses are on the reverse of the 10th leaf. *Harleian Copy.*

CAIETANUS (FRANCISCUS PATRITIUS). (Episcopus) Oratio ad Innocent. VIII. Papam. *Apparently printed by Planck.* Quarto.

In the whole, 4 leaves. *Harleian Copy.*

CAOURSIN (GUILLELMUS). Rhodiorum Vicecancellarius. Oratio ad Pont Innocent. VIII. *Printed apparently by Guldinbeck.* 1485. Quarto.

Only 2 leaves. At the end, 'Anno M.CCCC.LXXXV. a natiuitate;' being the last of the 3 lines of the colophon. *Harleian Copy.*

CASSANDRA. Diuæ Cassandræ Fidelis Virginis Venetæ in Gymnasio Patauino pro Bertutio Lamberto Canonico Concordiensi liberalium artium insignia suscipiente Oratio. *Printed by Racociola. Modena.* 1494. Quarto.

Six leaves. On the recto of the 3rd leaf: 'Dixit xviij Kl' Salutis. Christianae. Anno. M.cccc.lxxxviij.' Then follows an epistle of Ludovicus Scledeus to Cassandra, to which there is a reply by Cassandra. Next, Angelus Tancredus Lucanus to Cassandra, dated 1488. In the

last place, some Sapphics by Franciscus Niger to the same 'Venetian Virgin;' which shall speak for themselves in the subjoined note.* The entire tract, 6 leaves, is upon signature a. *Harleian Copy.*

* Virgo: cui tinnit falerata lingua:
ore facundo: grauibusque dictis:
cui tonat dignum cicerone pectus
eloquiumque.

Siue sermonem sequeris pedestrem:
siue bullatum potius cothurnum:
vel quod intonsi sapuere patres
quodque nouellī.

Nescio: quo te celebrare plectro
debeam: laudes subeunt camoenis
nanque tot nostris: quibus alma fulges
virgo per orbem.

Cedat ut plectrum facilis properti;
musa nasonis: simul et catulli:
atque bonus tantum fugiat maronis
calliopea.

Flebiles illi statuere versus:
cynthiæ dulcis modulatus ignes
ille: dilectæ lachrymans corynnæ:
alter amores.

Lesbiæ flammas cecinit catullus.
filium lætæ veneris poeta.
omnium princeps: simul et deorum
arma virumque.

Quid noui tandem cecinere tales.
hic virum fortem: solitos hic ignes
dixit: et quæ sunt recitata quondam
carmine prisco.

Tu tamen cunctos superas puella:
quos vel ornatis fidibus latini:
siue nugaces voluere graij
ferre sub astra.

Hinc nites pulchra facie: venusto
crine: pestanis labijs: serena
fronte; ridenti penitus ocello:
numinis instar.

Hinc velut sidus nitidum: refulget
casta mens: sanctum simul et pudicum
pectus: et summa probitate totum
corpus odorum.

CHEURERIUS (PHILIPPUS). Oratio ad Pontificem Innocent. VIII. *Apparently printed by Guldinbeck.* Quarto.

Only 2 leaves. At the end: 'Habita in consistorio publico. anno domini. m.cccc.lxxxv.' &c. *Harleian Copy.*

Inde facundo vigilata corde
dicta mirantur iuuenes senesque.
credimus scriptis utriusque linguæ
numen adesse.

Ecquis ornatus poterit pedester.
prosequi tantas totidemque laudes.
ecquis in dignos poterit cothurnus
surgere cantus.

Virgines multi cecinere doctas:
tulliam: gracchi pariter sororem:
quæue facundi meruit parentis
dicier hæres.

Secla quas vano genuere mundo
nam decus linguæ licet ipse phoebus
cesserit tantis merito puellis:
more vetusto.

Non tamen pectus tribuit pudicum:
quod tibi pallas dedit inter omnes
quod tibi virtus: probitas: fidesque
cana reliquit.

Ergo diuino decorata vultu
virgo: diuinam sapiensque vocem:
quod nisi sacrum tibi numen esse
confiteamur.

Sacra es: et cœlo veniens profecto
vt leues martis populum ferocem:
secla saturni tribuasque nobis:
sidere fausto.

Diua sed quo te populus fatiger
thure: vel quouis titulo vocari.
iure pistæam precibus pudicis
flectite vates.

CHIEREGATUS (LEONELLUS), &c. Epistola Georgio Iuriscosulto ecclesie sancti Petri Basiliensis. p̄posito. *Printed by Guldinbeck. Without Date.* Quarto.

Only 4 leaves; but valuable to the typographical antiquary, as containing the following colophon — in which the name of the printer unequivocally appears:

Hecqz impreſsa eſt epiſtola per honorabilem ꝛ diſcretū necnon ingenioſum virū magiſtrū Bartholomeū Guldinbeck de Sultz.

Harleian Copy.

COLLENUTIUS (PANDULPHUS). Iuris. et Equit. Illustr. Ferrar. Ducis Leg. Oratio ad Aug. Prin. Maximilian. Cæs. Romanor. Reg. *Printed apparently by Besicken.* Quarto.

Eight leaves, on signature a: At the end: 'Dicta in Ispruchis in auditorio Cæsaris'—and signed 'Pandulphus.' *Harleian Copy.*

Hanc sibi phoebus cupiat puellam:
hæc nouenarum numeros sororum
augeat: denam vocitemus omnes
hanc quoque musam.

Hæc mihi cantus tribuat: fidesque:
hæc modos: plectrum: cytharā: cothurnū
hæc mihi demum faueat deinceps
calliopæa.

Impressum Mutinæ
per. M. Dominicū Rocociolā
Mille. cccc. lxxxxiiii.

743. CORANUS (AMBROSIANUS). Oratio ad Rev. et Dom Gulielmum Ep̄m Ostiensem Cardinal. Rothogmagensem. DE CONCEPTIONE VIRGINIS. *Printed by I. P. de Lignamine. Rome.* 1473. Folio.

The first leaf is occupied by a preface and the rubrics. On the recto of the 2nd leaf, the Oration begins. In the whole, 10 leaves. On the recto of the last, we read as follows :

Quicunq; autem suprascriptam orationem deuote dixerit ꝑ qualibet uice auctoritate Sanctissimi dn̄i nostri domini Sixti diuina prouidentia Pape quarti Centum dies de iniunctis sibi penitentiis misericor/ diter relaxantur.

MCCCCLxxiii. Mensis februarii die uicesima Impressus est hic sermo ī domo Iohannis philippi de lignami. Messan̄. S. D. N. familiaris Anno eius secundo

This small tract is in fine preservation, and may be considered a most desirable specimen of the press of De Lignamine. The Oration itself is equally dull and strange. Elegantly bound in dark calf, by Lewis.

DALBURGII (Io. CAMERARII) Vormaciensis ad Pont. Innocent. VIII. Gratulatio. *Printed apparently by Planck.* Quarto.

In the title : 'dicta. Anno. M.cccc.lxxxv. p̄die. non̄. Julij.' Only 4 leaves. *Harleian Copy.*

FERDINANDI (VALASCI) &c. ad eund. Pontificem Oratio. *Unknown Printer.* Quarto.

Eight leaves : 32 lines in a full page. At the end : 'Laus deo. Dixi.' *Harleian Copy.*

Flisci (Hectoris) I. U. D. Lauaniæ &c. ad Innocent. VIII. Pontificem Oratio *Printed apparently by Planck.* **Quarto.**

From the conclusion we gather the following date: 'Anno dñi. M.CCCCLxxxv. Die. xxvij. Aprilis. Finis. Laus Deo.' The tract contains 6 leaves; and after the subscription, just given, we read eight hexameter and pentameter verses of Letus Veltrius 'to the House of Fliscus.' *Harleian Copy.*

Geraldini (Antonii) Prothonotarii apostolici Poetæque Laureati, &c. Oratio in Obsequio canonice exhibito per Illustr. Com. Tendillæ &c. *Printed apparently by Planck.* **Quarto.**

At the end of the 6th leaf: 'Habita Romæ &c. 1486.' The gracious reception of this speech by the Pontiff, (Innocent VIII.) is recorded on the 7th and concluding leaf: in which there are twelve hexameter and pentameter verses. *Harleian Copy.*

Guibae (Roberti) Britanni Episcopi Trecorensis (ad Innocent. VIII. Pont.) Legati illustrissimi ac invictissimi Francisci Ducis Britanniæ Oratio in Obedientia præstanda. *Printed apparently by Guldinbeck.* **Quarto.**

Only 2 leaves. At the end: 'Dixi pater beatissime.' *Harleian Copy.*

Maffeus (Benedictus). Epistola Domino d. Oliuerio tunc Alban. nunc Sabinen. de Laudibus Pacis. *Printed apparently by Ulric Han and Simon de Luca.* **Quarto.**

This may probably be considered the most elegantly printed tract in this very curious and extraordinary volume. There are only 21 lines in a full page, which latter is surrounded by a margin of unusual dimensions. In the whole, 16 leaves. *Harleian Copy.*

MANILII (ANTONII) Britonoriensis pro Britonoriensibus ad Pont. Innocent. VIII. Oratio. (*Printed by Silber.*) Quarto.

This tract, of only 3 leaves, is executed in the small roman type of Silber. At the end: 'FINIS.' *Harleian Copy.*

MARLIANI (Io. FRANCISCI) Mediolanensis: ad eundem Pontificem Oratio. *Printed by Planck.* Quarto.

Only 4 leaves. In the title: 'habita Anno dni. M.cccc.lxxxv. tertio calendas quintiles.' *Harleian Copy.*

MEZAMICI (IACOBI) &c. Reipub. Immolensis Legati ad Pont. Alexandr. VI. Oratio. *Unknown Printer.* Quarto.

At the end, 'FINIS.' The whole, 6 leaves, on signature a. A firm round roman type. *Harleian Copy.*

MONTANI (COLAE) ad Lucenses Oratio. *Unknown Printer.* Quarto.

The type is Gothic; closer and smaller than that of Planck. In the whole, 7 leaves. *Harleian Copy.*

NEUNHAUSER (IOHANNIS) Decretorum Doctoris Ecclesiæ Ratisponensis. Ad Pont. Innocent. VIII. pollicitæ obedientiæ: Oratiuncula. *Printed by Planck.* Quarto.

Only 2 leaves. Gothic letter. *Harleian Copy.*

Pacetti (Dieghi) Oratio ad Julium II. Pontif. Max. de Obedientia Potent. Emanuelis Lusitan. Regis. *Unknown Printer.* **Quarto.**

The prefix tells us that this oration was delivered in M.D.V. The termination is thus expressed: 'DIXI.' Only 4 leaves. A round bold and legible roman character. *Harleian Copy.*

Pereriis (Guillermi de) Sermo habitus super Electione futuri Pontificis. Anno Mcccclxxxiiij die Iouis. xxvj. Aug. *Apparently printed by Planck.* **Quarto.**

Only 4 leaves; concluding with the word '¶ Finis.' *Harleian Copy.*

Scalæ (Bartholomei) ad Innocent. Papam VIII. Oratio. *Printed by Planck.* **Quarto.**

In the whole, 5 leaves. Gothic character. *Harleian Copy.*

Schinucciis (A. de) de Senis Episcopi Suanen̄ ad eundem Pontificem Oratio pro Republica Senensi. *Printed apparently by Besicken.* **Quarto.**

Only 2 leaves, with 24 lines in a full page. At the end 'Amen.' *Harleian Copy.*

Strozcæ (Titi Vespasiani) ad eundem Pontificem Oratio. *Apparently printed by Planck.* **Quarto.**

At the end: 'Dixi:' Only 4 leaves. *Harleian Copy.*

VARIORUM. Reuerendissimorum ac nobilissimorum Virorum dominorum oratorum xp̄ianissimi Francorum Regis ad Innocent. PapamVIII. in publico consistorio habita. die xi februarij anno m.cccc. lxxxv. *Printed by Guldinbeck.* Quarto.

Only 2 leaves. At the end: 'Reuerendus in xp̄o p̄r dominus petrus Cadrati ep̄s antiacen̄. ex vrbe biturica ortus hanc orationem proposuit. loco anno et die supradictis.' *Harleian Copy.*

II. FUNEREAL.

ARDICINI. (R. D. ii dela porta Cardinalis Alerien-sis Heri sui) in Funere. A Francisco Cardulo Narniensi. *Printed by Silber.* 1493. Quarto.

This tract, of only 4 leaves, is executed in the small roman type of Silber. At the conclusion of it ('Dixi') we have an epistle, in 2 leaves, of the Cardinal of Aleria to Pope Innocent VIII. in excuse for his departure from the Roman Court. This latter is printed in the same character, and has, at the end, the date of Mcccclxxxxiii. *Harleian Copy.*

FERRICI (PETRI) lit. sanct. Sixti presbit. Ludouici Imolensis Oratio In Funere. *Apparently printed by Guldinbeck.* Quarto.

At the end of the 9th page: 'Hactenus per magistrum Ludouicum Imolensem..' Two pages, by Paulus de Crottis, follow. This Funeral Oration was delivered in the eighth year of the pontificate of Sixtus IV. In the whole, 6 leaves. *Harleian Copy.*

Friderici III. Romanorum Imperatoris In Funere Oratio habita per Bernhardum Perger. ***Printed by Planck.*** **Quarto.**

Only 4 leaves. At the end: 'Diri.' *Harleian Copy.*

Innocentii Papæ VIII. In Funere. Coram sacro cetu Rev. dominor. Cardinal. et tota Curia. Oratio habita per dominum Leonellum Episcopum Concordiensem. ***Printed by Planck.*** **Quarto.**

With this publication, there should be an Oration by Bernardus Carvaial 'Pacensis Episcopus,' (orator to the King and Queen of Spain) for the election of a new Pope, on the decease of Innocent VIII. delivered the 6th of August, 1492. Another Oration, upon the same subject, is by Alexius Celadenus. The first tract has 3, the second 10, and the third 6, leaves. The two former are printed by Planck, the third by Guldinbeck. *Harleian Copy.*

Pomponii Læti In Funere: Oratio per Petrum Marsum. ***Unknown Printer.*** **Quarto**

A very interesting tract, of only 4 leaves. At the end 'Amen: Laus deo optimo: Maximoque.' The type resembles that of the large roman character by Eucharius Silber. *Harleian Copy.*

Matisconensis (Card. Executoribus.) Oratio per Ant. Lollium Geminianensem. ***Apparently printed by Planck.*** **Quarto.**

Only 6 leaves. At the end: 'Inno. MIII. Pōt. Pax. &c. Mcccclxxxiiij. *Harleian Copy.*

Niceni (Rev. Card.) Greci In Funere. Oratio habita. ***Printed by Planck.*** **Quarto.**

There is no prefix to this very interesting Funeral Oration, of only 6 leaves. The two last words are 'explicit feliciter.' *Harleian Copy.*

Perrerii (Guillermi) Primarii causarum apostolicarum auditoris In Funere: Oratio habita per Raphaelem Brandolinum Lippum. M. D. ***Apparently printed by Silber.*** **Quarto.**

There is a prefix by the orator. The tract comprehends 10 leaves, upon sign. a 6, and b 4. The type is the large roman character of Eucharius Silber. At the end: DIXI. *Harleian Copy.*

Petri (Rev. Dom D.) Cardinalis Sancti Sixti in Funere. A Nicolao episcopo modrusiē Oratio habita. ***Apparently printed by Guldinbeck.*** **Quarto.**

Only 6 leaves. At the end—forming the last word in the last line: 'amē.' *Harleian Copy.*

Robore (Leonhardi de) In Funere: Oratio habita a Rev. P. D. Francisco Episcopo Caurien̄ ac S. d. n. Pape Datario. Quarto.

Only 4 leaves. Executed in the character with which Ulric Han and Simon de Luca printed the Tortellius of 1471: see p. 126 ante. At the end: 'AMEN.' *Harleian Copy.*

SPOLETANI (CARDINALIS) In Funere. *Unknown Printer.* Quarto.

Only 6 leaves. There is no prefix, but it begins thus: 'Nolite flere super me sed super uos flete et super filios uos.' At the end we read as follows:

'Habes hic finem orationis que sermoni aggressa ē humili conturbatoque animo in funere Reuerendissimi Card. Spoletani.

Harleian Copy.

TOLETANI (DOM. FRANCISCI) &c. In Funere. Quarto.

'Oratio habita a Petro Ransano, &c. Anno domini. M.cccclxxix.' Printed in a small Gothic character, between that of Planck and Guldinbeck. Only 4 leaves. *Harleian Copy.*

TORNACENSIS (REV. B. CAR.) In Funere. *Printed apparently by Guldinbeck.* Quarto.

'Oratio habita per Johan. Anton. epz Alexādr. Sacri pallacii causarū Auditorem.' Only 4 leaves. At the end: 'finis.'

III. AGAINST THE TURKS.

CAMPANI (Io. ANT.) Oratio in Convent. Ratispo. ad exhortandas Principes Germanorum contra Turcos et de Laudibus eorum. Habita M.cccclxxj. *Apparently printed by Planck.* Quarto.

This animated oration was probably printed towards the year 1490. It comprehends 12 leaves. At the end 'Finis.' *Harleian Copy.*

Poggii (Io. Francisci) Florentini Ad Alexandrum VI. In Expeditionem contra Turcas Epistola. ***Printed apparently by Besicken.*** **Quarto.**

On signatures a 6, and b 4: 10 leaves. At the end 'FINIS.'

Porcia Declamatio In Turcos. ***Printed apparently by Silber.*** **Quarto.**

There is a title-page with a wood-cut coat of arms, of a boar passant upon a shield: probably the arms of Porcius. There is also a prefix addressed to Pope Alexander VI. signed Porcius. In the whole, 10 leaves: a 6, and b 4. *Harleian Copy.*

Vicentia (Petrus de). Oratio pro capessanda Expeditione contra Infideles: habita iussu Innocent. VIII. A. D. Mccccxc. ***Printed apparently by Besicken.*** **Quarto.**

This tract comprehends 12 leaves. At the end: LAVS. DEO. *Harleian Copy.*

With this tract we conclude the account of the contents of this extraordinary and most interesting volume. To the collector of rare pieces, connected with the literary and political histories of Italy, towards the close of the XVth century, such a series of publications may be considered of inestimable value. I had at first intended to give copious extracts from them, similar to what appears in vol. i. p. xlix; but a consideration of the length to which such descriptions must, in consequence, have been extended, compelled me to desist from the attempt. A future work, not *exclusively* bibliographical, may probably furnish the public with a few interesting specimens of these publications. Meanwhile, the foregoing will be thought preferable to still more abridged descriptions. This volume contains, in the whole, 45 pieces; and, as has been before observed, is in very beautiful preservation.

744. Orosius. Quæstiones. *Printed by Lucas Brandis. Marsipoli.* 1473. Quarto.

This is a volume of equal beauty and rarity; and is among the very earliest productions of the press of *Lucas Brandis*, a name that does not frequently occur in the annals of typography. The type is a mixture of that of Koburger and Creussner; but preferable to either. The paper is delicate, and of a pleasing tint. Upon the whole, it may be questioned whether a much more desirable specimen of early printing can be procured. The recto of the first leaf contains a full page (23 lines), and has this prefix:

Incipiunt questiones Orosij ad beatū Augustinū Episcopum pponenſez Prologus.

The margin of the first page has a capital letter A, and that of the third page has the capital letter B; but I observe no other similar peculiarity. On the reverse of the 29th and last leaf, we read this particular colophon:

Finit liber beati Augustini ppo-
nensis episcopi de questionibus
orosp A luca brandis ex opido
delezſch pgenito Nunc aūt vrbe
marsipoli commanenti. arte impſ
ſoria in medium feliciter deditus
Anno a partu uirginis ſalutifero
Millesimo quadringentesimosep
tuagesimotercio Nonas uero au
gusti quinto
Deo Gratias.

Panzer, vol. ii. p. 10, says that this colophon is succeeded by 8 verses—which he quotes: but no such verses are to be found in the present copy—and none are specified by Denis, p. 21, n°. 115. Panzer also quotes Gesner, p. 29. This is a beautiful copy: in blue morocco binding.

745. Panormita (Antonius Beccadellus.) *Supposed to be printed by Sixtus Reussinger. Without Place or Date.* Folio.

'This book (says Morelli) may be ranked among those of the greatest rarity. With the exception of Audiffredi, the more distinguished bibliographers have entirely omitted to notice it; and before I had seen the account of it in the *Edit. Rom.* p. 174, I had suspected it to have been printed by Sixtus Reussinger—but now find my suspicion verified by an authority of such weight and respectability.' *Bibl. Pinell.* vol. ii. p. 244. Morelli proceeds to inform us that, in consequence, it is printed at Naples, in a small folio form, without numerals, signatures, or catchwords; and that the number of lines in each full page, from 33 upwards, frequently varies. The character of the type is best described by a reference to the fac-simile in vol. ii. p. 234; which leaves no doubt of Reussinger being the printer of the present edition.

Audiffredi notices a copy of it which was bound with an impression of the Epistles of Æneas Silvius, of the date of 1475; and he adds, that he has thought it 'worth while to give a description of it, as Mongitor, Orlandi, Maittaire, Fabricius, Moreri, Bayle, Niceron, Chaufepié, and other bibliographers have passed it over in silence.' His description is brief, but he properly observes that the type is similar to that of the Epistles of St. Jerom, of which an account will be found in vol. i. p. 202; and that, in consequence, Reussinger, and not Ulric Han, is the printer of the impression. We shall be particular in making the reader acquainted with the principal features of this very rare volume. The recto of the first leaf thus presents us with the beginning of the prologue:

ANTONIVS PANHORMITAE IN LI
BRVM FAMILIARIVM PROLOGVS
AD FRANCISCVM ARCELIVM SORO
RIVM SVVM.

E litteris quas olim in Iuuentute conscripsi in
d Gallia Cisalpina. Sub optimo omnium principe
Philippo Maria. paucas admodum. quae penes

me remanserunt. uel postea in manus peruenerunt. in unū coniectas. tibi mitto Francisce Arceli decus adolescencie.

&c. &c. &c.

At the bottom we read

EXPLICIT.

PROLOGVS.

The reverse is blank. On the recto of the ensuing leaf the first epistle begins, and concludes thus: 'Vale meus amor.' In the whole, 81 leaves. On the reverse of the last leaf it is as follows:

Sequens epitaphium clarissimus poeta. Antonius Panhormita suis dulcissimis carminibus composuit et in sepulchruȝ suum affigi mandauit.

¶ Quaerite pierides alium qui ploret amores
¶ Quaerite qui regum fortia facta canat.
¶ Me pater ille ingens hōiuȝ sator atq; redēptor.
¶ Euocat. Et sedes donat adire pias.

¶ Antonine decus nostrum letare resurgam.

The present may be called a large and desirable copy of this estimable impression; and is bound in russia.

746. Petrarcha, seu Hadrianus. De Remediis Utriusque Fortunæ. *Printed by Ther Hoernen. Cologne.* 1471. Quarto.

This rare and curious little volume has been well described by La Serna Santander, in his 'Disquisition upon Signatures, Numerals, and Catchwords;' forming the supplemental volume to the Catalogue of his Books, 1803, 8vo. p. 27, &c. The work is probably here placed out of correct order, since we learn, from the same authority, that the author of it was Hadrianus, a Carthusian monk—and not Petrarch: who, however, was taken for the model of the composition. La Serna

Santander quotes Miræus, *Auctor. de Script. Ecclesiast.* p. 266. As the title of Hadrian's and Petrarch's works is the same, the reader will perhaps forgive the introduction of the former in its present place.

The impression under description is of no small value in a bibliographical point of view. It presents us with the earliest known specimen of PRINTED NUMERALS upon the outer margin of the recto of each leaf:—which numerals are here placed in the *centre* of the margin —in the rude arabic form. How it has happened that neither Ther Hoernen himself, nor subsequent printers, imitated this judicious mode of publishing, I am at a loss to conceive. The copy before me is unluckily imperfect; wanting 2 or 3 leaves of a table, (which table is omitted to be noticed by La Serna Santander) and fol. 110 of the text: the latter being supplied by MS. The work itself has this prefix, on fol. i. so numbered:

Liber de remedijs vtriuſz fortune prospere ſciliz et aduerse per quendā. A. poetam prestantem necn̄ sacre Theologie profeſsorem eximium nouiter cōpilatus Prefacio libri incipit

There are neither signatures, nor catchwords, and a full page contains 27 lines. On the reverse of fol. 143, we read this colophon, printed in red:

Explicit liber de remedijs fortui
torum casuum nouiter ꝑpilatus
et impreſsus Colonie per Arnol
dum ther hoernen finitus. Anno
domini M°.cccc°.lxxi.° die veneris
octaua mensis februarij. Deo grās

The device, below, has only a part of the branch to which the shield (as at page 320, ante) is suspended; and not the whole of the superadded ornament there to be seen. This volume is among the very earliest books which issued from the press of Ther Hoernen; and the present sound and desirable copy of it, in old red-morocco binding, formerly belonged to Thoresby, the antiquary.

747. Petrarcha. De Vera Sapientia. (*Printed by Ketelaer.*) *Without Place or Date.* Folio.

This small tract of only ten leaves, is printed in the same volume with the *Dicteria* of Plutarch, noticed at page 278 of the second volume of this work. It has been before proved that *Ketelaer* and *De Leempt* were in all probability the printers of the entire publication. Panzer appears to have been ignorant of this impression, as the dateless edition noticed by him in vol. iv. p. 174, n°. 942, is evidently a different one. Immediately upon the conclusion of the Apophthegms of Plutarch, we read this prefix:

Francisci petrarche poete laureati. de vera sapientia. Dpalog⁹ primus. Incipit feliciter. Collocutores sunt ydiota et orator.

A full page has 31 lines. On the recto of the 6th leaf, at bottom:

Francisci petrarche de vera sapientia dpalogus primus explicit feliciter. Incipit secundus.

On the reverse of the 4th following leaf, at bottom:

F. petrarche de vera sapīā dpalog⁹ secund⁹. Explicit feliciter.

It is most probable that this is the Editio Princeps of the work under consideration.

748. Petrarcha. Opera Quædam. Latinè. *Printed by Iohn de Amerbach. Basil.* 1496. Folio.

I suspect that a previous Basil edition of the Latin works of Petrarch, by John de Amerbach, of the date of 1495, is purely supposititious; although there may be an anterior one of the date of 1494. It is evident that neither Maittaire nor Panzer ever saw this impression of 1496; since the *Bibl. Cordesiana*, p. 455, is the only authority referred to, by both, for the existence of the edition of 1495. A Basil edition of 1495, by

the same printer, is inserted as the last article but one in the authority just referred to; but I submit that this is a false date for 1496—as it seems very improbable that the same printer should have published two impressions, in two consecutive years, of equal dimensions with the one about to be described.

The volume before us is a very beautiful and skilful specimen of the early Basil press. Both the larger and smaller roman characters are proportionate, legible, and of elegant formation. The collation of it is, however, a task requiring no ordinary care and patience: as the signatures are most capriciously (and sometimes unaccountably) arranged. We shall endeavour to be as faithful as possible in our attempt. The first page, on the recto of the first leaf, presents a list of the contents of the volume; which will be mentioned in the course of the description. On the reverse of the first leaf are some verses of Sebastian Brant, in commendation of the impression — the concluding lines of which merit quotation:

Illic solus enim tot digna uolumina scripsit
Quæ uitiata quidem & sparsa fuere prius.
Pressimus hæc nuper: sed adhuc nōnulla supersunt
Tangere quæ nostras non potuere manus.
Plurima Amorbachio debes Francisce labori:
Multa etiam nobis ꝙ bene tersus ades.
Sed tua te uirtus: tua te præstantia dignum
Reddidit hoc nostro: crede: labori. Vale.

The '*Bucolicum Carmen*,' printed in a fine round roman type, immediately follows. This comprehends sign. A in 8, B in 6, and C in 8 leaves. A fresh title '*De Vita Solitaria*' is upon the recto of A i — Then A 8, B 6, C 6, D 6, and E 8, leaves. The title '*De Remediis Utriusque Fortunæ*,' occupies a 1, of a third set of signatures — which runs thus: a 8, b 6, c 8, d 6, e 8, f 6, g 10, h 8, i 6, k 6, l 6, m 8, n 6, o 6, p 6, and q 8, leaves. Next, (on a i recto) '*Secretum, seu de Contemptu Mundi*'—a 8, b 6, c 6, and F 4: which latter seems quite unaccountable. The fifth work is '*De Rebus Memorandis*: this comprises a 3, a table: then a 2, to a 9, b 6, c 8, d 6, e 6, f 8, and g 8. In the sixth place we have '*Invectiva contra quendam Medicum*:' aa 8, and bb 10. Next, '*Opus Epistolarum*': A 8, B 6, C 8, D 6, E 8, F 6, G 8, H 6, I 8, K 6, L 8, and M 10 leaves. Eighthly, '*De Viris Illustribus*:' a 6, and b 10, leaves. On the recto of b 10, is the colophon, thus:

Explicit Liber Augustalis: Beneuenuti de Rambaldis cum pluribus alijs opusculis Francisci Petrarchæ: Impressis Basileæ per Magistrum Ioannem de Amerbach: Anno salutiferi uirginalis partus: Nonagesimosexto supra millesimū quaterq; centesimum.

Then a leaf, on the recto of which we read,

Principaliū sententiarū ex libris Francisci Petrarchæ collectarū summaria Annotatio

comprising A 8, B 6, and C 7. There are running titles throughout. After all, I fear I may have erred in the preceding description; but an attempt to describe with accuracy a volume of such strange arrangement, demands the candor of the reader. This is a very fair and desirable copy; in russia binding.

749. Philelphus. Satyræ. *Printed by Valdarfer. Milan.* 1476. Folio.

Editio Princeps. Laire seems to have relied rather too implicitly upon De Bure in estimating the present volume at such an extreme degree of rarity. It will be found, on consulting Panzer, vol. ii. p. 24-5, that numerous bibliographical works contain correct descriptions of it; and of these, I have consulted what appears in Saxius and Seemiller, as well as in Laire and De Bure. See the *Hist. Lit. Typog. Mediol.* p. DLXV; *Bibliogr. Instruct.* vol. iii. p. 400-1; *Index Libror.* vol. i. p. 402; *Incunab. Typog. fasc.* i. p. 85-6. For an account of the author, the reader may advantageously consult Mr. Roscoe's *Lorenzo de Medici*, vol. i. p. 31, 4to. edit. We proceed to a short, but sufficiently particular, description of this elegantly executed impression. No writer mentions any prefatory matter, and therefore we presume that what thus appears, in the first page, presents us with the commencement of the volume:

FRANCISCI PHILELFI SATYRARVM
HECATOSTICHON PRIMA DECAS.
HECATOSTICHA. PRIMA.

MMITEM CANTILLE VIRVM
: QVI FVNERA GRAIIS
[I] M ille tulit : raptam cū desæuiret amicam.
E rrantemque refert captū post Ilion alto
O re ducē : famæ titulis quē tollit in astra.
&c. &c. &c.

A full page has 35 lines. There are neither numerals, signatures, nor catchwords. On the reverse of fol. 149, we read as follows:

FRANCISCVS PHILELFVS HVIC SA
TYRARVM OPERI EXTREMAM MA
NVM MEDIOLANI IMPOSVIT. DIE
MARTIS KAL. DECEMBRIBVS ANNO
A NATALI CHRISTIANO M. CCCC
XLVIIII.

Beneath some verses of C. B. Robiatinus, the scholar of Philelphus, is the following colophon:

I mpressæ Mediolani Galeacio Maria Sphortia Inuicti ssimo duce Quinto florente: per Christophorum Valdarpher Ratisponensem huius eximiæ artis im primendi consumatissimum Magistrium:* Anno a natali Christiano Millesimo Quadringentesimo Septuagesimo Sexto : Idibus Nouembribus :

The verses of Robiatinus, and the colophon, are on the recto of the 150th and last leaf. On the reverse of the same leaf is the register. Upon the whole, a sound but rather soiled copy. In calf binding.

* Sic.

750. Philelphus. Fabulæ. *Printed at Venice.* 1480. Quarto.

Editio Princeps. This elegant little volume seems not only to be the *earliest* impression of the work, but the *only* one which was executed in the *Fifteenth Century*. Panzer makes two references to Maittaire, pp. 411, and 776; in the latter of which only is the present edition to be found: and the Hohendorf Collection is there mentioned as containing a copy of it. On consulting the *Bibl. Hohendorf*, pt. ii. p. 154, n°. 1568, we observe this edition bound 'en veau fauve.' The copy under description is in so genuine a state as to be uncut. Its condition is equal to its amplitude. At top of the recto of the first leaf, the first fable begins thus:

De tp̄e ꝛ sene ꝛ puero mox senescente

Ulcher epheb⁹ iſ p d'uia sol⁹ agebat
Ecce capillatum respicit usqz pedes
Flau⁹ erat. mētū qd' nl'la seīlis arabat
Ruga uiri facies plena uigoris erat.
Fert scapulis plectem. cuius ſb' pōder̄ totus
&c. &c. &c.

The reader will hence observe that the contractions are frequent and violent; and he should be informed that the type is almost equally barbarous. There are neither numerals, signatures, nor catchwords. A full page has 30 lines. At the bottom of fol. 23, reverse, we observe the word 'Finis;' and on the recto of the following and last leaf, all that is printed is the colophon, thus:

Expliciunt fabule clariſsimi poete Philelphi
Facte Uenecijs expensis. M. C. 1480.

It were perhaps fruitless to enquire for whom the initials, M. C., are here inserted. This beautiful copy is bound in red morocco.

751. Pindarus Thebanus. Homerus De Bello Trojano. *Printed by Andreas Ugoletus. Parma.* 1492. Quarto.

This version of an Epitome of the Iliad, by 'a certain not unlearned Pyndarus,' is described in a brief but interesting manner by Affo; whose words we may borrow in the opening of the present description. 'Il valorosissimo Signor Abate Gaetano Marini tra gli altri singolari favori questo mi fece già in Roma di farmi osservar tra i suoi libri la presente edizione, non mai veduta altrove nè avanti, nè poi. Forse non è la prima, trovandosene un' altra nella Reale Biblioteca Parmense priva di anno, di luogo, e di nome d' Impressore; ma la esecuzione della nostra in carattere romano elegantissimo, e la sua rarità la rende pregievolissima.' *Tipografia Parmense*, p. xcvi. The impression seems to have escaped De Bure. On the recto of the first leaf, sign. a i, we read the commencement of it, thus:

HOMERVS DE BELLO TROIANO
RAM Pande mihi Pelidæ diua supbi
I Tristia quæ miseris iniecit funera grais:*
Atq; animas fortes heroū tradidit orco.
&c. &c. &c.

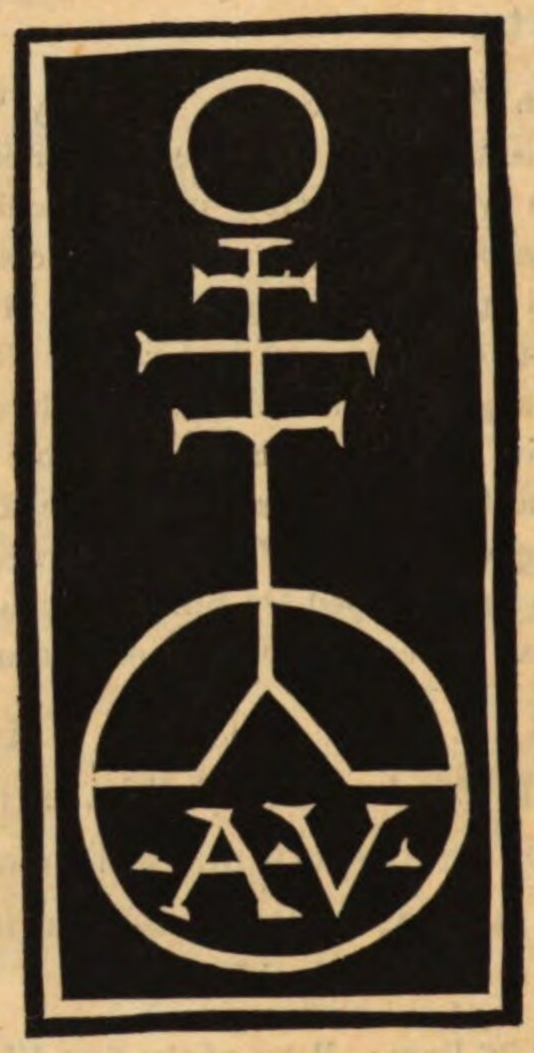
A full page contains 26 lines. Parts of the first VIII. Books only are translated. On the reverse of c v, in eights, we read the two concluding verses and imprint, thus:

Pyndarus hunc librum fecit sectatus Homerum
Græcus Homerus erat sed Pyndarus iste latinus.

Homeri historici clarissimi traductio exametris uersi
bus Pyndari haud indocti ad institutionem filii sui
Parmæ Impressa est: sumptibus propriis ac opera
industriaq; Angeli Vgoleti parmensis.
MCCCCLXXXXII Kalēdis. Iunii. Et plurimis
in locis emendata ut diligens lector inuenies. Vale.
Cum bona fortuna & fœliciter.

* Sic.

On the recto of the following and last leaf, we have the device of the printer (similar to numerous other devices of the XVth century, in regard to the cross, circle, and back ground) as follows:



Affo justly notices the beauty of the type, which is indeed among the most elegant specimens of the XVth century. The same bibliographer supplies us with a curious variety in the termination of this version, from a MS. in the Vatican Library—(numbered 5133:) which is as follows:

Pyndarus hunc secum trans pontum vexit homerum
Scilicet argivum dedit esse poeta latinum
Pindarus hunc librum fecit sectatus Homerum
Pindarus Homeri transcribens carmina graeci
Proelia conscripsit sed sic sua carmina dixit.

The present is a very fair copy, in calf binding.

752. PLATEA (FRANCISCUS). OPUS RESTITUTIONUM, &c. *Printed by Leonhard Basil. Padua.* 1473. Folio.

EDITIO SECUNDA; the Venetian edition of 1472, by Bartholomæus Cremonensis, being the FIRST. The present is an elegant and uncommon volume; the colophonic verses of which have been extracted by Maittaire and Laire: *Annal. Typog.* vol. i. p. 325, note 1; and *Index Librar.* vol. i. p. 312-3. We shall be brief, but sufficiently particular. The margins have many Arabic numerals, upon the whole rather clumsily executed; of which the first 18 leaves of the volume, containing a table, will afford copious specimens. At the end of the tables, on the recto of the 18th leaf,

LAVS DEO.

The reverse is blank. On the recto of the 19th leaf the work begins, with a prefix in 4 lines, and a third of a 5th, in capital roman letters. The type is round and legible, but the lines are so slenderly spaced, that a full page contains not fewer than 40 of them. There are neither numerals, signatures, nor catchwords On the reverse of the 172nd and last leaf, we read this characteristic colophon:

FINIS.

Quem legis: impressus dum stabit in ere caracter.
Dum non longa dies uel fera fata prement.
Candida perpetue non deerit fama Basilee.
Phidiacum hinc superat Leonhardus ebur.
Cedite chalcographi: millesima uestra figura est.
Archetipas fingit solus at iste notas.

M.CCCC.LXXIII. NICOLAO TRONO DVCE VENECIARVR* REGNANTE IMPRESSVM FVIT HOC OPVS PADVE FOELICITER.

The present desirable copy is in dark calf binding.

* Sic.

753. PLATINA. VITÆ PONTIFICUM. *Printed by Iohn de Colonia and I. M. de Gheretzem. Venice.* 1479. Folio.

EDITIO PRINCEPS. There is a great resemblance, at first sight, between the types of this impression and those of *Lucas Venetus*, in the DECLAMATIONS of QUINTILIAN, described at p. 314 of the second volume of this work. The characters of each are large, round, proportionate, and extremely agreeable to the eye. We behold, in the publication before us, one of the earliest specimens of John de Colonia's *new fount of letter*, when he ceased to use the types of Vindelin de Spira; and it must be confessed that the change is rather for the better: although it is not meant here to censure the fount which had been previously adopted. On the contrary, it is much to be wished that the letter-founders of the present day would make themselves acquainted with what their typographical ancestors have done before them, that we might hence be gratified by founts of letter in every respect less dazzling and inconvenient, and less liable to fracture, than those which are now in use. I would hold up the types of this volume (and the types of many which this extraordinary Library contains) as models for imitation.

Panzer, vol. iii. p. 146, n°. 393, has been unusually copious in his references; but an impression which is so well known to the curious, and has been so correctly and frequently described, need not detain us long. It is THE FIRST of the work under consideration, and has been before referred to: see vol. i. p. l: and such a fine copy of it as the one under description, will not fail quickly to find a purchaser. The recto of the first leaf is blank. On the reverse we read an address of Jerom Squarzaficus Alexandrinus to Platina; concluding with a declaration that the former had requested John de Colonia and J. M. Gheretzem to print the works of the latter as accurately as possible. Below, we read what is entitled

Registrum chartarum

The proheme follows, and occupies each side of signature a 2. On the recto of a 3 is the prefix to the commencement of the work, thus:

PLATINAE HISTORICI LIBER DE VITA CHRISTI: AC PONTIFICVM OMNIVM: QVI HACTENVS DVCENTI ET VIGINTIDVO FVERE.

A full page contains 40 lines. The signatures run thus: a to p. 8: p 6: q to ȝ, 8: ȝ, 10: &, 8: aa to ff, 8: ff, 6. On the recto of ff vj the colophon is thus;

Excellētissimi historici Platinę ī uitas sūmoꝝ pōtificū ad Sixtuȝ iiij. pōtificē maximū p̄clarū opꝰ foeliciť explicit; accurate castigatū ac īpēssa Iohānis de Colonia agripinēsi eiꝰq; socij Iohānis mathen de gheretzem. iij idꝰ Iuuij* īpressuȝ anno salutis christianę. M.cccc.lxxix.

Laus deo

The setting up of the page, and the amplitude of the margin, are of equal elegance with that of the type and press-work. A most desirable copy; in russia binding.

754. PLOTINUS. OPERA. Latinè. *Printed by Miscominus. Florence.* 1492.

EDITIO PRINCEPS. It is with perfect justice that Schelhorn calls this (almost) matchless volume—'a monument of the magnificence of Lorenzo de Medici, more illustrious than those of pictures, statues, and marbles.' 'This edition (adds he) is truly splendid; delighting the eye by the equal elegance of its paper and type.' *Amœnitat. Literar.* vol. i. p. 97, &c. From page 553 of vol. iv. of the same work, we find that FICINUS, the translator and commentator, used an excellent MS. in the compilation of it; and Lambecius tells us that the commentary itself is as learned as it is ample. *Bibl. Acroamat.* p. 506. § XI. Braun has slightly availed himself of the eulogy of Schelhorn; but Strauss catches a portion of the enthusiasm of this latter bibliographer. Audiffredi is comparatively brief and cold — but correct: *Nolit. Hist. Lit.* pt. ii. p. 234; *Opera Rariora in Bibl. &c. in Rebdorf*, 1790, 4to. p. 233, § IX; *Edit. Ital.* p. 329. Bauer calls it 'Liber rarissimus;' apparently upon the authority of Osmont, vol. ii. p. 90: see his

* Sic.

Appd. Bibl. Rarior. vol. ii. p. 278. If the book itself be not of excessive rarity, at least such a copy of it, as is the one before us, may be pronounced of the rarest possible occurrence. It is in all respects perfect; and on opening it we are compelled to avow that it exhibits the CHEF-D'ŒUVRE of the press of MISCOMINUS.

The first leaf, a i, appears to be blank. On the recto of a ii we read

PROHEMIVM MARSILII FICINI FLORENTINI IN PLOTINVM AD MAGNANIMVM LAVRENTIVM MEDICEM PATRIAE SERVATOREM

On a iii commences an account of the *Life and Education of Plotinus:* the recto of this leaf is here not inelegantly illuminated.

On sign. a iiii. begins an account of the same philosopher's works, followed by testimonies in commendation of them. On b ii is an address of Ficinus to the 'Auditors and Readers of the Platonic Philosophy.' On b iii the text of Plotinus begins. A full page has 45 lines. On the recto of uu x, we read the ensuing colophon and register.

MAGNIFICO SVMPTV LAVRENTII
MEDICIS PATRIAE SERVATORIS
IMPRESSIT EX ARCHETYPO
ANTONIVS MISCOMINVS
FLORENTIAE
ANNO. MCCCC.LXXXXII.
NONIS MAII.

REGISTRVM.

a. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. t. u. x. y. z. &. aa. bb. cc. dd. ee. ff. gg. hh. ii. kk. ll. mm. nn. oo. pp. qq. rr. ss. tt. uu.

Omnes sunt quinterni preter. b. qui est quaternus: et. o. qui est sexternus.

From which it is inferred that all the signatures run in tens; except b, which has 8; and o, which has 12, leaves. The device of the printer (see a fac-simile of it, in the article of the MISCELLANIES OF POLITIAN,

post) is beneath the register. The reverse is blank. Then follow 2 leaves, printed in double columns, entitled 'Emendatio In Plotinum.' Having said so much in commendation of this noble volume, it remains only to add that the present magnificent copy of it is admirably bound in red morocco. Is it an improbable conjecture that a presentation copy of this work, printed UPON VELLUM, may have existed in the Medicëan Library?

755. POLITIANUS. MISCELLANEA. *Printed by Miscominus. Florence.* 1489. Folio.

EDITIO PRINCEPS. 'This book (says Mr. Roscoe) like all those I have seen of the same printer, is most elegantly and correctly executed, and is a proof of the speedy proficiency made in typography at Florence.' *Lor. de Medici,** vol. ii. p. 73, note a; 4to. edit. This praise is richly merited; as the volume before us is a model of publication for elegance and exactness. The Greek type (as the ensuing facsimile shews) is formed upon that of Jenson; and the Roman is very little inferior to that of Aldus, and is equally legible. The paper is of excellent manufacture. As the copy under description is in beautiful preservation, the Noble Owner of it has great reason to class it among the more precious rarities of his Collection.

The recto of the first leaf is blank. On the reverse, and occupying 7 lines of the recto of the second leaf, we observe some 'EMENDATIONES.' On the recto of the third leaf, a i, the preface commences thus—which justifies the account of the work by Mr. Roscoe.†

ANGELI POLITIANI MISCELLANEORUM CENTVRIAE PRIMAE AD LAVRENTIVM MEDICEM PRAEFATIO.

Vm tibi superioribus diebus, Laurenti medices, nostra hęc Miscellanea inter equitandum recitaremus, delectatus arbitror nouitate ipsa

* Mr. Roscoe has called this book a *quarto;* a mistake, which arose from having seen a short copy of it.

† 'For the publication of this work, which consists principally of observations on the writings of the ancient authors, we are also indebted to Lorenzo de Medici, to whom Politiano was accustomed, as they rode out on horseback, to repeat the various remarks that had occurred to him in his morning studies.' *Ibid.*

rerum: & uarietate non illepida lectionis, hortari coepisti nos, ut unam saltem ex eis centuriam (————) publicaremus. &c.

A full page has 32 lines. The impression abounds with Greek passages, poetical as well as prosaical. Of the former I submit a fac-simile of the first six verses (from sign. m. i. rev.) of *Callimachus* '*In Lavacra Palladis,*' as referred to at page 292 of vol. i. of this work: but the whole poem will be found in Mr. Blomfield's forthcoming edition of the works of Callimachus.

Καλλιμαχον εισ λουτρα Ἠησ παλλαδοσ.

ο ϖαι λωτροχοοι Ἴασ παλλαδοσ εξιτε ϖασαι
εξιτε. ταν Ἰϖϖων αρτι φρυαϊομενην
Ἴαν ιεραν εσακουσα. και α θεοσ ευτυκοσ ερωει.
ξουσθε νυν ω ξανθαι ξουσθε ϖελασγιαδεσ
ουποκαθαναια μεγαλωσ απενιψατο ϖαχεισ
πριν κονιν Ἰϖϖειαν εξελασαι λαγονων

After the 61st verse

(αλλα και αρχαιων ευτεϖι θεσπιεων)

the two following are omitted,

Ηϖὶ χορωνειασ ἤ εἰσ ἀλίαρτον ἐλαύνοι
Ἴϖϖουσ βοιωτῶν εργα διερχομένα.

but they are found in the Aldine impression of 1513, p. 261, and are, in fact, noticed in the 'Emendations' before-mentioned.

The Latin version of this poem by Politian, begins thus:

Politiani Ex Callimacho In Palladis Lauacra.

i Te foras agedum: quęcunq; liquentibus undis
Membra lauaturę, Pallados, ite foras.
Ipsa uenit. Fremitus sacrorū audimus equorum:
Ite agedum flauæ o Ite pelasgiades.
&c. &c. &c.

The text ends on the recto of p iii, at bottom. On the reverse, the colophon and device are thus :

Impressit ex archetypo Antonius Miscominus. Familiares
quidam Politiani recognouere. Politianus Ipse
nec Horthogrophian se ait, nec omnino
alienam prȩstare culpam.
Florentiæ Anno Salutis. M.CCCC.
LXXXIX. Decimo tertio
kalendas octobris.

The register is on the recto of the following and last leaf: from which we gather that all the signatures, from a to p, are in eights—except a, which has 10, including the emendations—and p. 6, leaves. Neither Maittaire nor Freytag do justice to this beautiful specimen of the early Florentine press. *Annal. Typog.* vol. i. p. 509; *Adpar. Literar.* vol. i. p. 669. This truly desirable copy is in green morocco binding.

756. Politianus. Opera Omnia Latinè. *Printed by Aldus. Venice.* 1498. Folio.

Editio Princeps of the entire works of Politian; but in which the History of the *Conspiracy of the Pazzi* appears to have been purposely omitted by Aldus—although it had been printed in 4to. in 1478, without name of printer or place, according to Renouard.* *L'Imprim. des Alde,* vol. i. p. 22. A variation is probably observable in some of the copies of this magnificent volume. Renouard says, an epistle of Aldus to Marino Sannuto, and an index, follow the title page; but, in the present copy, on the reverse of the title-page—which is thus—

OMNIA OPERA ANGELI Politiani, et alia
quædam lectu digna, quorum nomina in se-
quenti indice uidere licet.

we have the same epistle of the printer, but not an epistle of the author to Pietro de Medici. On the reverse of xx viij, is the following subscription:

Finis græcorum epigrammatum.

Venetiis in ædibus Aldi Romani mense Iulio M.IID.
Impetrauimus ab Illustrissimo Senatu Veneto in
hoc libro idem quod in aliis nostris.

The Greek epigrams are printed in the small and meagre Greek character of the Aldine press. A register of 2 leaves, in two columns, follows the above termination, and concludes the volume. The order of the signatures is thus: a to t in eights, except q and r in tens: A to Z in eights, except K and V in fours, and Q, R, T, X, Y, in tens. Then &, with ten leaves. Next, aa to bb, in eights; again, a a to xx in eights—

* Mr. Roscoe, in his Life of *Lorenzo de Medici,* vol. i. p. 198-200, 4to. edit. does not mention the above impression — among the most effectual 'Memorials of the Conspiracy' of the Pazzi family; nor can I find any mention made of this treatise, as the work of Politian, in the account of the latter by the same able biographer. The Basil edition of 1553, folio, contains the reprint. The tasteful reader of the literature of Italy in the XVth century, and more especially of that department connected with the writers in the Latin language, will peruse with pleasure and instruction Mr. Greswell's *Memoirs of Politian, I. P. de Mirandula, Sannazarius, Bembus, Frascatorius,* &c. 1805, 8vo. 2nd edit.

except aa 10, and ii in 3, leaves. Lastly, xx, with ten leaves. Renouard properly notices the 4th leaf of K being blank; so that its omission will not prevent the completion of a copy. In the whole, according to the same authority, there are 452 leaves, not numbered. There is, probably, no production of the Aldine press which exceeds the present in beauty of type and of printing. The paper is also of a mellow and pleasing tint; and such a copy of it, as the one under description —large, clean, and bound in old French red-morocco—may make a convert of the most obstinate opposer, or indifferent lover, of the early productions of the VENETIAN PRESS. There is, probably, in some collection—hitherto unsearched—a copy of this choice work UPON VELLUM.

757. POLYDORUS VIRGILIUS. PROVERBIORUM LIBELLUS. *Printed by Christopher de Pensis. Venice.* 1500. Quarto.

Although this is the SECOND EDITION of the work above mentioned, it is a book of uncommon occurrence. Freytag has an excellent notice of the previous and FIRST impression, of the date of 1498, and refers us to Maittaire and Bayle, as authorities indicative of its extreme rarity.* Yet Freytag himself appears to have seen no earlier edition than that of 1508; and the present was the earliest one which Erasmus was acquainted with. Hence the sharp controversy which took place between this distinguished writer and Polydore Virgil concerning the priority of their respective *Opera Adagiorum.* Polydore has evidently the better of the argument; and must be considered as the father of this species of amusing and popular publication.† Consult the *Adpar. Literar.* vol. ii. p. 1241-3. *Annal. Typog.* vol. i.

* 'I possess (says Büneman) this exceedingly rare book; from which it is evident that those are mistaken who imagine Polydore Virgil to have stolen from Erasmus, in this species of publication. Even Erasmus himself is in error, when he supposes that there was no edition anterior to the year 1500.' Maittaire; *Ibid,* note 2.

† In a Basil edition of 1521, there is a prefatory letter by Polydore, dated London 1521, in which the author thus observes:—'placuit is (libellus de prouerbiis) sua præsertim nouitate usque adeo, delectauitque usque adeo ut breui mox terque quaterque (sicuti poeta ait) fuerit formis excusus.' Freytag. *ibid.*

p. 673; and *Incunab. Typog. fasc.* iv. p. 105. The title of the present impression is on the recto of the first leaf, thus:

PROVERBIORVM LIBELLVS

The reverse contains a long and dull epigram of Polydore 'to his Book.' The ensuing leaf, a ii, contains the author's address to Guido Ubaldi, Duke of Urbino, which occupies 3 pages. The reverse of the third leaf is blank. On the recto of the 4th a iiii, the work begins with this prefix:

Polydori Vergilii Vrbinatis Præsbyteri Prouerbior̃
Libellus incipit.

Homini homo Deus:

On the recto of i iiii, is the colophon, thus:

Impssum Venetiis p Xpofer̃ de Pensis Anno salutis no stræ. M.ccccc. die. vi. Nouẽbris. Laus Deo

Cū puilegio Libellus hic impssus ẽ: ut neqs p decẽniū hūc uel ex eo prouerbiū aliquod impmere audeat sub pœ na in eo contenta:

Registrum.

a b c d e f g h i oẽs sunt quaterni pter i q est duernus.

All the signatures are in eights, except i, which has only 4 leaves. A very neat copy: in dark red calf; gilt leaves.

758. Proba Falconia. Cento-Virgilianus. (*Printed by Wensler and Biel.*) *Without Place or Date.* Folio.

It is evident that Panzer, at vol. i. p. 197, n°. 295, and vol. iv. p. 240-1, has described one and the same edition; which is that now under consideration. Panzer afterwards obtained possession of a copy of it; and his account in the latter volume is, as might be expected, more complete and satisfactory than his previous description. Laire, *Index Libror.* vol. i. p. 130, has justly assigned this edition to the press of Wensler and Biel. Whoever examines the types with those of the Decretals of Pope Boniface, described at p. 202, ante, will admit

a perfect similarity to be between them. An ancient memorandum, in pencil, has absurdly given this volume to the press of Peter Schoiffher. The prefix, on the recto of the first leaf, is as follows:

Isidor⁹ in cathologo illustriū viro⁴. Proba vxor adelphi fmeīa,* inter viros ecclesiasticos poni solita! pro eo q̄ in laude x̄pi versaī. Cōponēs centonē de x̄po, virgilianis coaptauit versicl'is. Cui⁹ q̄dē nō miram̄ studiū, sed laudam⁹ ingeniū. Quod tamen opusculū legitur, inter apocrifas scripturas insertum. Et bene vtrūq3 vetus et nouum complectit testamentum;

There are 22 verses beneath; but a full page contains 30 verses. The reader will bear in mind that the first edition of this work appeared in the Ausonius of 1472; see vol. i. p. 272; vol. iii. p. 239. From the present impression, I shall make only the following extract, with the subscription, or colophon, which is attached to it, thus:

vj. en. I dec⁹ I nr̄m tāta⁴ gl'a rerū. iiij. enei. p. ene. Semp honos nomēq3 tuū laudes q3 manebūt viij. en. Et nos et tua dextra audi pede sacra secūdo. eodē. Annua q̄ differre nefas celebrare fauētes iij. ene. Hūc socij morē sacro⁴ hūc ipse teneto. ij. ene. O dulcis coniūx et si pietate merem̄ iij. en. Hac casta maneāt in regione nepotes;

Explicit virgilio cētona probe cui⁹ homero cētonā nō habet latinitas sic̄ in virgilio cēto nam eius nō hēt gretia, studuit enī vtranq3 gentē ad fidē catholicā. Imitare p̄or documtis auto⁴

There are neither numerals, signatures, nor catchwords. In the whole, 12 leaves. The present large and desirable copy is superbly bound in red morocco.

* Sic.

759. PUBLICIUS (JACOBUS) OPERA. *Printed by Ratdolt. Venice.* 1485. Quarto.

EDITIO PRINCEPS. Before we come to the description of this curious and beautifully printed little volume, it may be as well to observe that, under the above title, are included the EPITOMA ARTIS ORATORIÆ, the ARS CONFICIENDI EPISTOLAS, and the ARS MEMORATIVA, of the author. Panzer, in his Index, vol. v. p. 375, mentions a previous edition of the date of 1482, by the same printer; but in vol. iii. p. 178, on consulting the authorities to which he refers, it seems very questionable whether such previous edition exists. Maittaire, vol. i. p. 439, (not p. 438, as Panzer refers to him) notices only the '*Institutiones Oratoriæ*' of the date of 1482; and from him, Zapf appears to have introduced it in the *Annal. Typog. August.* p. 99. Denis, p. 156, n°. 1154, describes the 'Ars Memoriæ' solely, of the same date—upon the exclusive authority of Mittarelli. On consulting this latter authority, col. 393, I find the 'Art of Memory' only mentioned by him; and *that* very slightly, upon the authority of *Miscellan. Sec.* xv. T. i. It is clear that Mittarelli himself had never seen such an impression; and it is doubtful whether so very small a tract would have been separately published — without the matter which accompanies it, in this, and in the subsequent impressions. I conclude, therefore, that the present are the FIRST EDITIONS of the works under description.

Braun does not exaggerate when he says — 'Superbit hæc editio figuris ad rem explicandam adcommodatis, ac lepidis, et initialibus litteris ligno, aut aeri incisis.' *Not. Hist. Lit.* pt. ii. p. 124-5. He is however wrong in supposing that any of the cuts were executed in copper. In regard to the beauty of the impression, it is deserving of all praise; and the volume may be ranked among the choicest specimens of Ratdolt's press. We shall presently see that it has other claims to a distinguished notice. Meanwhile, it may be as well to refer the reader to Mittarelli's satisfactory account of the present edition, and of the author of the work. If Braun had consulted the *Append. Libror. Sec.* XI. *in Monast. St. Michael.* col. 392, he would not have observed —'de auctore huius operis parum habetur exploratum;' since it is evident that Publicius lived at the period when his work was published, and was acquainted with many distinguished characters at the close of

the XVth century. We must here briefly notice the slender, and almost superficial, mention made of PUBLICIUS in the *Bibl. Gesneri*, 1583, p. 382; and, chiefly from this work, in the *Bibl. Med. et Inf. Ætat.* (vol. iv. p. 42) of Fabricius. The reader is now to be made acquainted with the contents of the volume under description. The prefix, on the recto of the first leaf, sign. A (2), is thus:

ORATORIAE ARTIS EPITOMA: VEL QVAE BRE, VIBVS AD CONSVMATVM SPECTANT ORATO REM: EX ANTIQUO RHETORVM GYMNASIO: DI CENDI SCRIBENDI QVE BREVES RATIONES: NEC NON ET APTVS OPTIMO CVIQVE VIRO TITV, LVS: INSVPER ET PERQVAM FACILIS MEMO, RIAE ARTIS MODVS IACOBI PVBLICII FLOREN, TINI LVCVBRATIONE IN LVCEM EDITVS: FOELI CI NVMINE INCHOAT.

Oratorię institutiones: ex ueterū instituto: ꝑ Iacobū Publiciū: ad Cyrillū cęsarē faustissimū delectę. Prohęmiū

Concerning the '*Art of Oratory*,' we may shortly observe that it contains only the precepts which may be gathered chiefly from Cicero and Quintilian. This treatise ends on the reverse of E 5. On the recto of the ensuing leaf, is this prefix to the '*Art of Epistolary Composition*:'

Ars scribendi epistolas Iacobi. P. ad illustrissimū princi, pem Tarantinum hispanię ducem. Incipit foeliciter.

This treatise extends as far as G 3, recto; or includes 27 pages. It is elegantly written, and not unamusing. Examples from antiquity, and specimens of ancient writing, are frequently given with considerable effect; and, at the close, there are examples or specimens of addressing several distinguished characters, from the rank of Pope to that of a common individual; whether male or female.

On the reverse of this leaf begins, what may be called, the *Memoria Technica* of Publicius; which, if it never had the popularity of that of Professor FEINAGLE, in our own country, has at least the merit of ingenuity and of affording amusement. The preface to it has this prefix:

Iacobi Publicii Florentini ars memorię feliciter incipit & primo prefatio.

Mittarelli informs us that Publicius does not notice the previous work of PETER RAVENNA upon *Artificial Memory*; but, in this preface, the origin of this art is attributed to Simonides the poet.

I shall mention the heads of the several chapters: viz. 1. *Diuisio memoriæ:* 2. *De ordine locorum:* 3. *Locorum inuentio:* 4. *Locorum qualitas:** 5. *Dissimilitudo locorum:* 6. *Locorum notatio:* 7. *Locorum impressio:* 8. *Locorum multitudo:* 9. *Commenticia, siue ficta loca.* This is followed by a curious wood-cut, having a demarkation of the world below, and of Paradise, of the Chrystalline Heaven, and of the Ninth Heaven, &c. &c. above. The 'Second and Last Book' follows: treating '*De Imaginibus.*' At the bottom of sign. H i, recto, we read thus:

Cum prima huius libelli ꝑsꝑpe modū a nobis absoꝛluta sit: iā ad figurā deueniendū esse putauim⁹. &c.

On the reverse, there are the figures of a man and woman without drapery. On the reverse of the ensuing leaf, H 2, is this prefix:

Iacobi Publicii Florentini exercitii memorię corroboratioꝛnisq; eius liber tertius & ultimus† incipit.

The chapters to this book are thus entitled: 1. *Corroboratio memoriæ:* 2. *Ingenio conferentia:* 3. *Memoriæ per adiunctionem litterarum alleuiatio.* It is THE ILLUSTRATION OF THIS THIRD CHAPTER which forms the most amusing part of the volume. The author begins thus:

Memorię ꝑ adiunctionē lr̃a⁊ alleuiatio.
Agnā nobis īmensam & pene diuinā cōmoditaꝛ
M tem rerū & lr̃a⁊ adiunctionē affere ꝑiculo iā cōꝛpertū est. &c.

and proceeds to the illustration by means of AN ALPHABET—of which alphabet the reader is here presented with the ensuing fac-similes of a little more than one half.

* A wood-cut of a town, similar to those seen at pages 322-3, ante, follows:

† Sic.; although before noticed.

A
ARTA

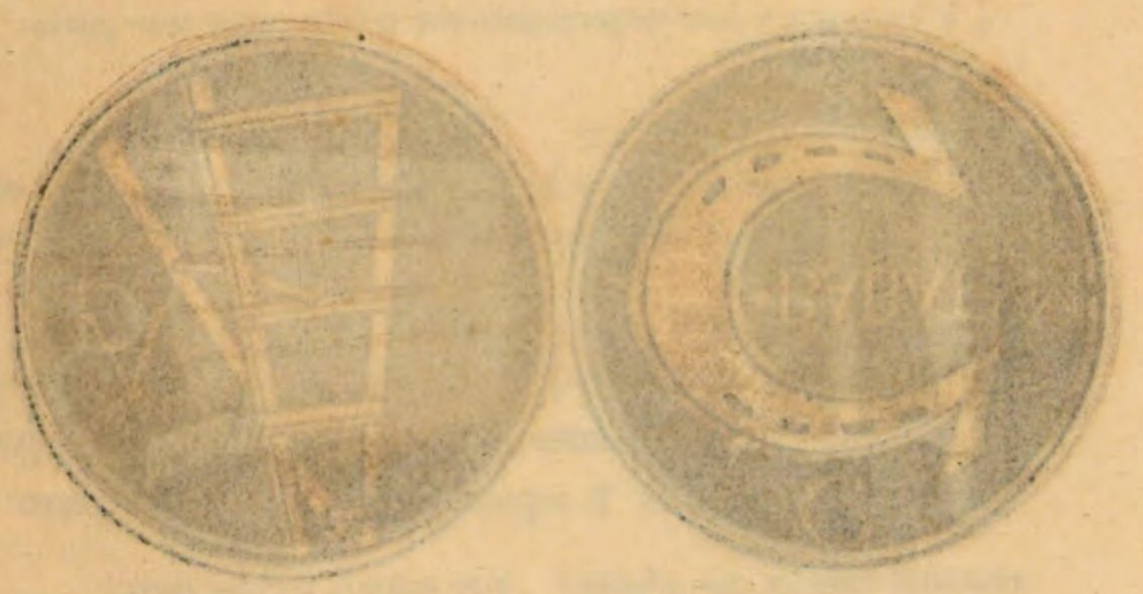
B

A

B
BVLBI

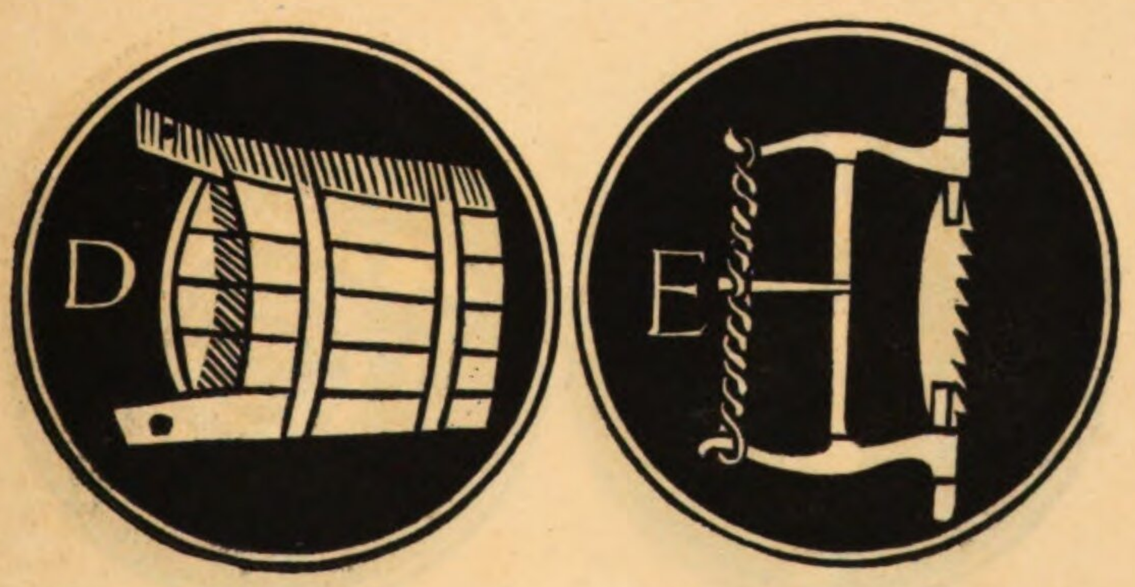
A

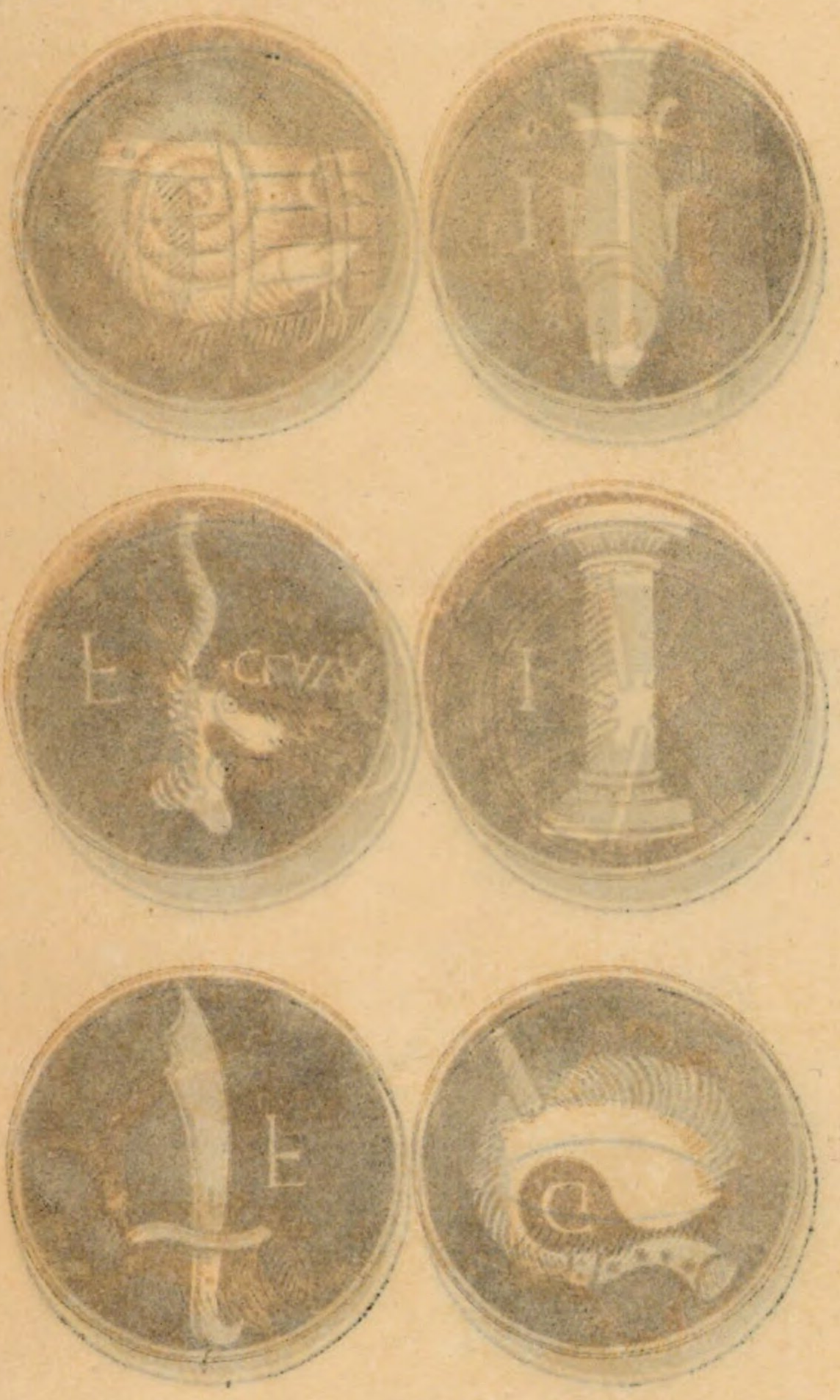
C
BABATVM



C
E

D
E


D
E



F

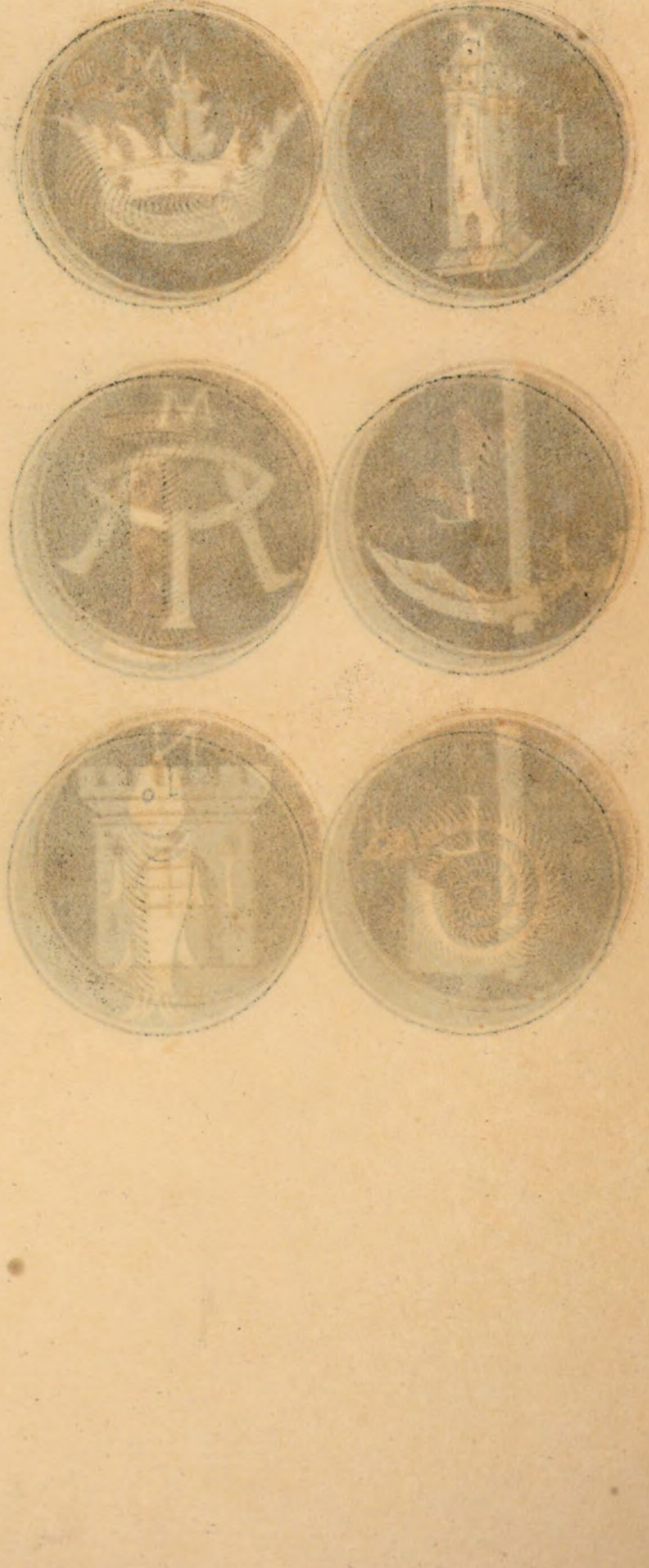
G

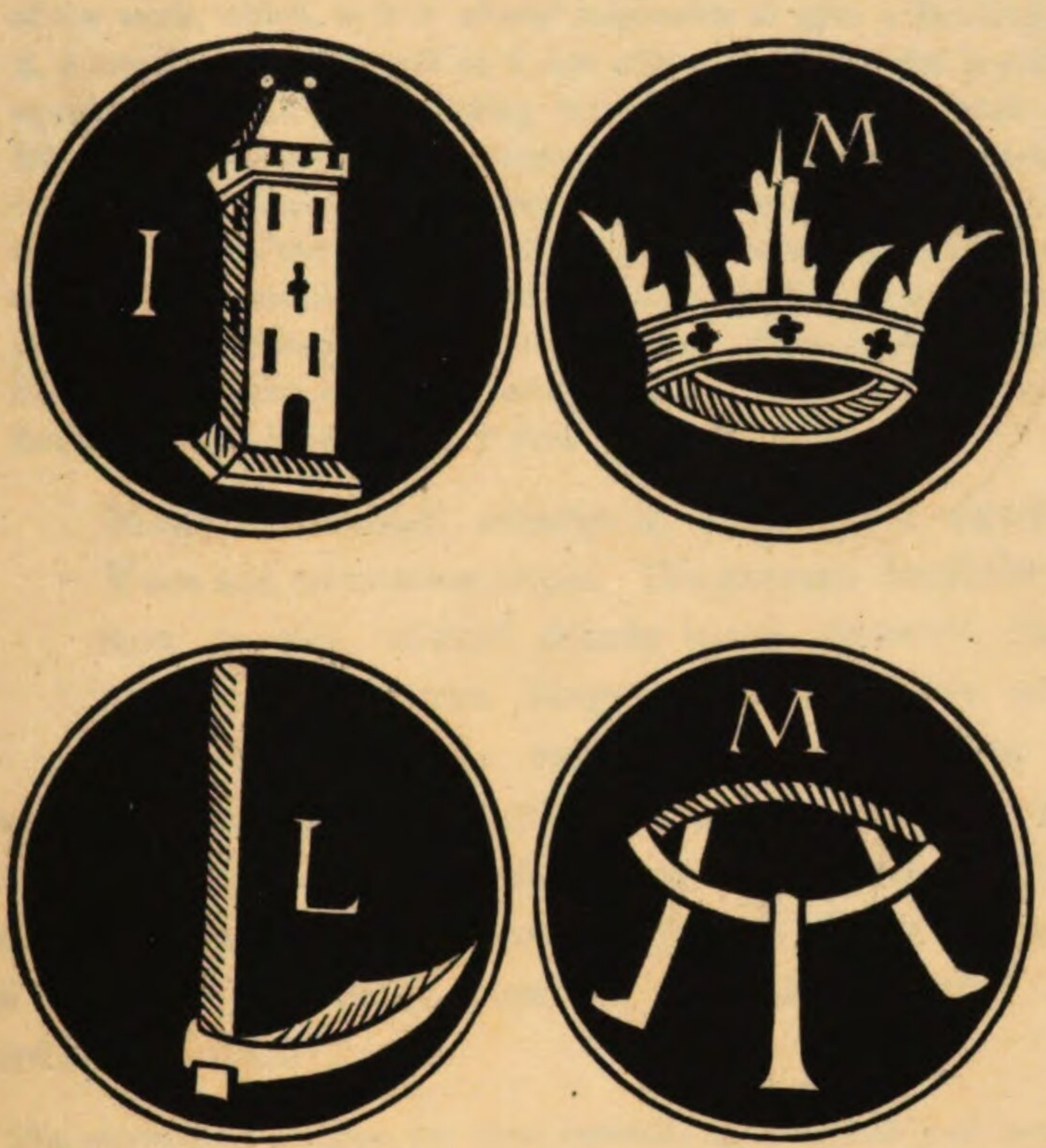
F
CLAVA

I

G

I




I
M
L
M
L
N

The remaining letters, exclusively of z, follow—designated in a similar manner. We have next a wood-cut, by way of illustration of this part of the work, which, as it is almost impossible to give a fac-simile of it, I must describe as well as I am able. In the centre is a black square, with letters surrounding it; and a figure, in the shape of a fish, is made to turn round by means of a thread in the middle—as we introduce, in elementary treatises of geography and astronomy, any figure to turn to the hour of the day, &c. This central square figure, or diagram, is surrounded by six circular lines; having, in four different parts of them, descriptions inserted between. This again is within a black square frame, with the Latin words of East, West, North and South, in white letters, at each side. Beneath, we read

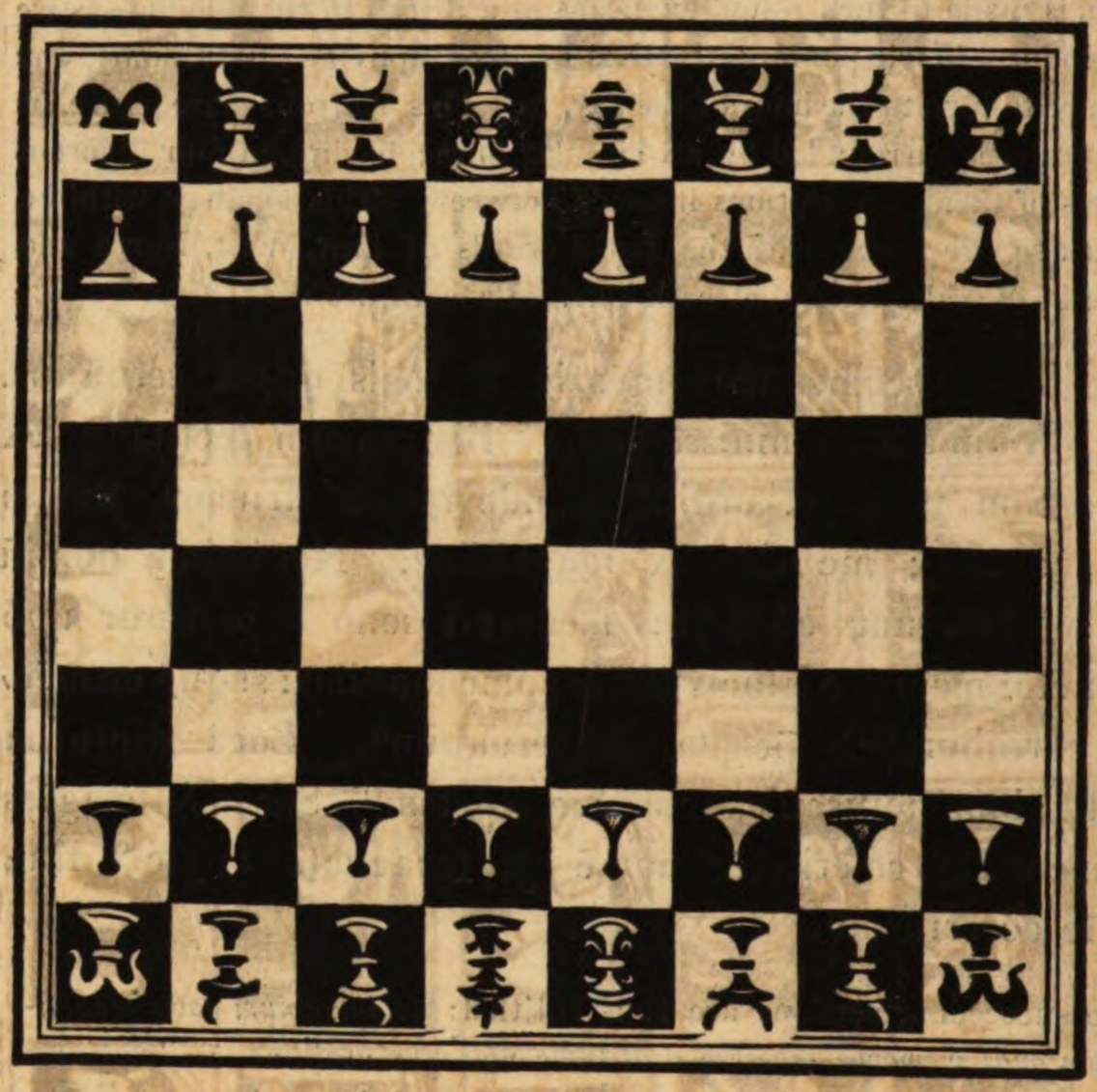
> Mod9 cōmendādi mēorię & locis ꝙppiā seruādus. Vum aūt meminisse cupis. Bis cursum lectitādo sex tum ꝑcurres: ordinē deinde ipsum struem9. Sniām cuiusq; mēbri mox īdagabim9. Nouissime omniū snīam una cōplexi: mediocri sono & murmur uoc̄ adaucto: memorię & locis facile cōmendabim9: si quę de mēorię corroboratiōe p̄cepta sūt seruabim9. Loca diuturna meditatione nobiscū exactissime repetem9. Signa & imagīes si memorię celeritatē: nomē & tenacitatē cupim9 lr̃a4 ordīe cōscribem9.

The succeeding sections are thus entitled: 4. *Imaginum locis mandatarum quas memoriæ inherere diutissime nolumus abolitio:* 5. *Imaginum locis mandatarum quas memoriæ inherere diutissime uolumus repetitio,* 6. *De ea Memoriæ parte dicamus: quæ oratorum propria est. id est de sententiis: et quæ his congruunt.* Lastly, we have as follows:

> Nunc iā de his: quę animū oblectāt: ingeniū acuūt: & memorię bn̄ sane signa exprimūt dicam9. De ꝙbus tabulā dupliciť depictā & arborē ī mediū afferā: ut facilior exit9 huic opi deť. Labor oīb9 detrahať & iocundū cū laude fructū auditores nostri inde cōsequi ualeāt.

Interrex Eques aurat9 Vir con sularis Rex Regina Vir con sularis Eques aurat9 Interrex

Colon9 Faber Scriptor Thesaurari9 Medic9 Caupo Teolonari9 Lusor



Two very ingenious and elegantly executed wood-cuts ensue. They are in the outline (similar, in the mode of execution, to the first cut,—on A 3, rev. entitled 'Apposite dicendi potestas'—forgotten to be before noticed) and explain the properties relating to Men and Things—the names of Places—of Virtues, Vices, and Passions—and of different degrees of time and action. Then follow, on the last page of the volume, an embellishment and colophon which here speak for themselves:

Figura locorū fictorū: cui tres alię consil'es ꝑ centū locis ingenio cuiuslibet cōpari facillimū erit.

Erhardus Ratdolt augustēsis ingenio miro & arte ppolita im, pressioni mirifice dedit 1485 pridie calēn. februarii. Venetiis.

The signatures extend from A to H in eights; but H h has 10 leaves. Thus have we given a particular, and it is hoped satisfactory, description of this curious, interesting, and uncommon volume. The manner in which it is executed by the printer, is equal to the singularity of its contents; and it is rarely that we see a more elegant specimen of the roman type of Ratdolt. Indeed no type of any printer, whether gothic or roman, can exceed, in neatness of form, or skilfulness of execution, that which the printer of this volume may fairly boast to have produced. My friend, Mr. Heber, possesses a large and beautiful copy of this curious book. The present, although cropt and slightly wormed, is clean, sound, and in desirable condition. It was purchased at the sale of the Merly Library for 8*l.* 18*s.* 6*d.*; and is now bound in red-morocco.

760. Rabbi Samuelis. Epistola, &c. *Printed by Hochfeders. Nuremberg.* 1498. Quarto.

The title explains the contents of this small volume, thus:

Epistola Rabbi Samuelis Israhelite missa ad Rabbi Ysaac magistrū Synagoge in subiul, meta. ciuitate regis Morochorum. Qua iude us ille catecumimus. aridam iudeorū d'Messia spem stimulans. ipsos. necnon eorū posteros. sua spe super testimonijs legis et prophetaruz de venturo Messia esse frustratos. iam miran-do tandē timendo et expauescēdo: apertissime demonstrat. Annexa est etiam in fine Pontij pilati d'indubitata hiesu resurrectione. epistola ad Tiberium imperatorem.

This is a very curious, and not uninteresting, performance; and contains xxvii chapters, exclusively of the epistle of Pontius Pilate —which will be found in the subjoined note.* I have perused the

* Sequitur epistola quam misit pōtius pilatus Tiberio imperatori romano. Pontius pilatus imperatori Tiberio salutem dicit. Nuper accidit et egoipse probaui iudeos per

greater part of the work, without finding my faith shaken, or my hopes depressed, by the subtle arguments of Rabbi Samuel. The Epistle of Pilate is no bad corrective of this Jew's unbelief. The whole (with the exception of one page) is printed in double columns, in what may be called a secretary-gothic type; resembling that of Thanner, or Boëttiger, of Leipsic. There are no numerals, or catchwords; but the signatures run to d in sixes, d having only 4 leaves. At the conclusion of Pilate's letter, we read the ensuing colophon:

¶ Impreſsa eſt Epiſtola Rabbi Samuelis. vna cuz te/ ſtimonijs duodecim patriar/ charuz Epiſtolaqz pontij Pi/ lati huic ānexis. arte literaria p famati Caſparis hochfeders nūrenbergenſis. decimanona Martij. Anno ſaluatoris nrī. M.cccc.xcviij.

Laus deo

A neat sound copy; in dark calf binding.

eorum inuidiā se suosque posteros crudeli damnatiōe perijsse. Cū promissum haberēt patres eorū quod deus eorū mitteretur de celo sācto suo qui eorū rex merito diceretur. et hunc cū promissum haberent per virginē missurum. denique cum illic esset et vidissent eū iudei cecos illumīasse. leprosos mundasse. paraliticos curasse. demones a corporibus obsessis effugasse. mortuos resuscitasse. ambulasse siccis pedibus super vndas maris. imperasse vētis. et alia multa fecisse miracula. propterea magna multitudo populi iudeorū ipsum esse filiū dei dicerent. ducti sūt contra eū inuidia. mentiētes dixerūt quidam eum esse magū et contra legem eorū agere. Ego autem credidi verbis eorum ita esse. et tradidi eum flagellis cesum arbitrio eorū. Ipsi autē crucifixerunt eum in ligno. et mortuum sepelierunt. et sepulture custodes adhibuerūt. Ipse vero. militibus pretorij mei monumentum custodientibus et signātibus. tertia die resurrexit de monumento. In tantū autē excessit inuidia et malignitas iudeorū vt darent pecuniam militibus meis. dicentes. dicite quod vobis dormiētibus venerūt. discipuli eius et furati sunt corpus eius et secum detulerunt. Milites autē mei cū accepissent pecuniam. veritatem et que facta sunt tacere non potuerūt. sed eum vere resurrexisse et vidisse testati sunt. et pecuniā ab eis recipisse. Hec omnia tibi cesar direxi. ne aliter quisque cōtra veritatē mentiatur. et ne existimet fore credendū mendatijs iudeorum Ad te omnia scripsi que facta sunt de Jesu nazareno in pretorio meo. etc.

761. REGULÆ CANCELLARIÆ APOSTOLICÆ SIXTI IV. PONT. &c. *Printed apparently at Rome. Without Name of Printer.* 1471. Quarto.

EDITIO PRINCEPS. There is not perhaps a much scarcer little volume in existence than the one of which we are about to treat. Maittaire, Audiffredi, and Panzer, were each indebted to Prosper Marchand for an account of its contents; and it must be confessed that the description of it, in the *Dict. Hist. Typog.* &c. of the latter, vol. ii. p. 271, note (A), is both full and interesting. As however Marchand's copy was imperfect, wanting 2 of the 9 leaves of which the entire impression is composed, it will follow that his description cannot be complete. The same bibliographer—who has an excellent and copious treatise upon these TAXÆ SACRÆ. CANCELLARIÆ—(*ibid.*) thinks that this is not only the very earliest impression of such TAXÆ, during the pontificate of Sixtus IV—but that Pope Paul II., the predecessor of Sixtus, had never caused any such work to be printed. It becomes therefore a volume of intrinsic curiosity to the historian. On the recto of the first leaf, at top, is this title:

REGVLE: ORDINATIONES:
& cōstitutiōes Cancellarie Sanctissimi domini
Nostri: domini Sixti diuina prouidentia Pape
Quarti: scripte & correcte ī cācellaria aplīca

After the usual apostolical salutation, we read this date: 'uidelicet die decima Mēsis augusti Anni a natiuitate domini. M.cccc.lxxi. Reseruatiōes: constitutiones: et regulas infra scriptas fecit;' &c. There are 35 lines in a full page, the text being extremely wide, and the lines closely printed. The margin is comparatively very disproportionate. In regard to the printer—although we may agree with Marchand that the volume was most probably executed at Rome, yet the office from which it issued must be a mere matter of conjecture; until a name, subjoined to such types, shall be found. These types are neat, round, with a small face, and the usually horizontal part of the *e*—turning upwards. In character, it is between those of Reisinger and Schurener de Bopardia. There are neither signatures, numerals, nor catchwords. On the reverse of the 9th and last leaf, at bottom, we have this particular subscription, or colophon:

Lecte & publicate fuerūt supra scripte regule Ro. in Cācellaria apostolica die Martis. xxvii. mēsis augusti Anno. d. M.cccc. lxxi. Inditione quarta Pōtificatus. S. d. n. d. Sixti Pape Quarti Anno primo G. de puteo. & in. audientia Contradictarum die Mercurii secunda Octobris Anno & pontificatus ut supra. Or. de Vrsinis locumtenens.

The present is a very sound and desirable copy; in blue morocco binding.

762. Retza (Franciscus De). Comestorium Vitiorum. *Printed at Nuremberg.* 1470. Folio.

Editio Princeps. This is the first book (hitherto discovered) with a date, which was printed at Nuremberg. It is a magnificent monument of the splendor of the art, in its infancy, in that city; and whether Rummel,* or Creussner and Zeninger, or Keffer and Sensenschmidt, were the printer or printers of it, is a point which cannot now be satisfactorily settled. Nor is it of very material importance. All that we are disposed to admit, on opening this ponderous tome, is, the dryness of the subject discussed, and the splendor of the type and paper which are made the vehicle of its publicity. Panzer is full and particular; and De Murr has a wretched fac-simile of the colophon. Braun leads us to infer that the rarity of this volume is extreme. *Annal. Typog.* vol, ii. p, 167; *Memor. Bibl. Norimb.* vol. i. p. 316. *Tab.* 8.; *Not. Hist. Lit.* pt. i. p. 132-3. On the recto of the first leaf, without any prefix, we read as follows—in the first column:

* De Murr and Panzer are clear that Rummel was only the *editor*, and that Creussner and Zeninger were the printers which Rummel employed. Braun says that Rummel was the *printer*. The ms. memorandum in a copy of this edition, dated 1472, which De Murr and Panzer have each quoted, seems to be decisive in favour of their assertion. In regard to Keffer being one of the workmen of Gutenberg, as De Murr intimates—it must be confessed that his name appears in the 6th paragraph of the process between Gutenberg and Fust —as extracted by Koehler in his *Ehren-Rettung Iohann Guttenbergs*, 1741, 4to. p. 55.

Oluntas siue super
bia aſsimilatur plu
ribus rebus &c.

On the recto of the 48th leaf, at bottom, we read

eſse notam a domino sed dominū a domo.

The reverse is blank. On the recto of the 49th leaf, without prefix, it begins thus:

loria v̄tualis honestatis ꝺsistit ī plu
ribus. &c.

A full page has 49 lines; and the work is executed in double columns. On the reverse of the 274th leaf, the first column is not complete; and the second is wholly omitted: the top of the following leaf beginning abruptly thus:

suum poſsesſorē qui dū alios detractionis

On the reverse of the 279th leaf, at bottom of the second column, the colophon is thus:

Hic Codex egregius Comestorij viciorum
Sacre theologie profeſsoris eximij franci=
sci de Retza ordinis predicatorum finit fe
liciter. Nuremberge Anno ꝛc̄. lxx°. patro=
na4 forma4 q3 cōcordia et ꝓporcōe imp̄ſsus

A table of 5 leaves concludes the impression. At the bottom of the last leaf, it is as follows:

Explicit tabula in opus precedens

There are neither numerals, signatures, nor catchwords. With the exception of the few of the capital letters—Q and T in particular—the type of this volume strongly resembles that of Creussner. A few of the first leaves of this copy are rather soiled; but, upon the whole, it is a large and magnificent copy, and was procured by myself for his Lordship at a comparatively small price. Handsomely bound in dark calf, with gilt leaves.

763. RODERICUS SANCTIUS. [EPISCOPUS ZAMORENSIS.] SPECULUM VITÆ HUMANAE. *Printed by Sweynheym and Pannartz. Rome.* 1468. Folio.

EDITIO PRINCEPS. This is probably the *third* book executed at Rome by the above printers: the *Epistles of Cicero* of 1467, and the *Lactantius* of 1468, having preceded it. The text is rather tastefully arranged; and on the recto of the first leaf—having only 25 lines in this page—without prefix—we read as follows:

> Anctissimo ac clemētissimo in christo patri domino: domino Paulo secūdo sacrosancte romane & uniuersalis ec/ clesie sūmo pastori & pōtifici maxīo.

A full page has 33 lines. The preface and table occupy the first 8 leaves, and half of the 9th leaf. On the reverse of this 9th leaf, is the following prefix to the first book, or part:

> Incipit capitulū primi libri: uidelicet de primo & sublimiori statu temporali: qui ē status & gradus imperialis & regalis: ac aliorū p̄ncipū seculariū. & de sup̄mo huius status & dignitatis culmine & excellentia: ac de illius gloria & feli/ citate: necnon de eius prerogatiuis: cōmoditati/ bus: laudibus & preconiis super alias temporales dignitates.

Audiffredi justly observes that the work is divided into two parts: of which one part treats of the *Civil or Temporal Life*—the other of the *Spiritual Life.* The first portion has XLII, the second XXX, chapters. On the recto of the 146th leaf, we read these verses, with the subjoined colophon:

Edidit hoc lingue clarissima norma latine.
Excelsi ingenii uir rodoricus opus.
Qui norme * angelica est custos bene fidus in arce.
Sub pauli ueneti nomine pontificis.
Claret in italici zamorensis episcopus ausis.
Eloquii. it superos gloria parta uiri.

Hoc Conradus opus suueynheym ordine miro
Arnoldusq; simul pannarts una ede colendi
Gente theotonica : romæ expediere sodales.

In domo Petri de Maximo. M.CCCC.LXVIII.

The reverse is blank. A table of four leaves follows; having this subscription:

Explicit breuis tabula siue repertorium per alphabetum in presenti libro speculum vite humane.

In his account of this impression, which is brief, compared with the above, Audiffredi has betrayed his usual quickness, if not *malignity*, of animadversion upon Laire; whose description of this impression, in the *Spec. Rom. Typog.* p. 128 — although not quite accurate — did not surely merit such severity of sarcasm. Indeed Laire's copy was probably as complete as the one examined by Audiffredi: since the latter does not, from his own experience, mention the table at the end. *Edit. Rom.* p. 11-12. The present is, upon the whole, rather an indifferent copy in yellow-morocco binding.

* Sic.

764. Rodericus Sanctius Speculum Vitæ Humanæ. (*Apparently printed by Zel.*) *Without Place or Date.* Quarto.

There can be no question of this impression having been executed in the office of Ulric Zel, at Cologne. Panzer refers to Denis, and to the *Pinelli Catalogue;* but Denis relies exclusively upon the latter — where, at vol. i. p. 278, n°. 1613, the edition is described 'as very ancient — printed in the German character, without numerals, signatures, and catchwords; each full page having 27 lines.' The address to Pope Paul II. occupies the first 5 pages, and is followed by 'a useful preface, in which the Life and Studies of the Author are made known,' &c. The heads of the chapters to the first book begin on the recto of the 6th leaf. The arrangement of the work seems similar to that of the previous edition by Sweynheym and Pannartz, and there is little doubt but that the present is a reprint of such preceding one. The subscription, in 7 lines, is on the reverse of the last leaf but four. The four last leaves are occupied by a table: at the end,

Explicit breuis tabula ā ſreptoriū per alpha betū ī pīti li. Speculū vite hūane nūcupato.

The present is a sound and desirable copy; in handsome russia binding.

765. Rodericus Sanctius. Speculum Vitæ Humanæ. *Printed by Helijs Helije, alias de Louffen. Ergow.* 1472. Folio.

Whoever examines the types of the Mammotrectus (see vol. i. p. 154-6.) and those of the present volume, would hardly conceive both works to have been executed by the same printer. This impression was succeeded by another, in the following year, also executed by De Louffen. It has been briefly but accurately described in the *Cat. de la Valliere*, vol. i. n°. 1312, and in the *Index Librorum*, vol. i. p. 285-6. Laire refers to a long rambling note, by the Abbé Rive, in the *Chasse aux*

Bibliographes, p. 138-144. Another notice, but of a different edition, may be seen in the catalogue of Rive's Library, 1793, 8vo. n°. 567: where the Abbé talks absurdly of a copy of an edition by Cæsaris and Stol, being executed upon large paper. We shall be brief but particular in the account of the edition before us. After a prefix in 7 lines, we read the same address to Pope Paul II., as is contained in the last editions described. The entire impression seems only a reprint of the preceding one. A full page has 41 lines. On the recto of fol. 105, and the last but 2 leaves, is the colophon, thus:

Finit liber dictus Speculum ỽite humane. quia in eo &. cesarea potestas. & regalis dignitas bubulcorum eciam genus sibi speculatur saluberrima simul spiritualisq; ỽite ỽiros secum aduehens. papam scilicet cardinales. arciepiscopos. clericos. & ceteros ecclesie ministros. rectam & his speculandi prescribendo normam a. Helija helije alias de. Louffen Canonico. Ecclesie ỽille. Beronensis in pago. Ergoẅie site absq; calami exaratione. Vigilia. Concepcionis marie. Sub. Anno ab incarnacione. Millesimo Quadringentesimo septuagesimo. Secundo

A table of 5 pages immediately follows, which seems to have been overlooked by Laire, on the 5th page of which is this subscription:

Explicit breuis tabula siue reptorium per alphabe tum in pn̄ti libro Speculum ỽite hūane nuncupato

There are neither signatures, numerals, nor catchwords. The present copy is much cropt, but in very beautiful condition, and bound with equal elegance in dark blue morocco.

766. RODERICUS SANCTIUS. SPECULUM VITÆ HUMANÆ. *Printed by Flachen, or Flach.* (*Strasbourg.*) 1475. Folio.

Maittaire, Schoepflin, Laire, and Panzer, are each sufficiently brief in their descriptions of this impression. Indeed they appear to copy from each other. See the *Annal. Typog.* vol. i. p. 344 ; *Vindic. Typog.* p. 48 ; *Annal. Typog.* (Panzer) vol. i. p. 20 ; *Index Libror.* vol. i. p. 375. Panzer refers to the fac-simile of the type of Martin Flach as given by Braun, *Notit. Hist. Lit.* p. i. Tab. II. N°. III.; but this latter is a very inadequate and unsatisfactory representation of it. The volume under description may be said to be of considerable rarity ; and it is extremely important in a Collection like the present, since it is one of the very few books in which the name of *Flachen* appears as the printer ; and from which we ascertain with certainty that the Sallust, (see vol. ii. p. 332-3) and other books, exhibiting a similar character, were executed by the same artist. The collections of Gaignat, Valliere, Crevenna, and Pinelli, do not appear to have possessed it.

The recto of the first leaf has the usual prefix, in 5 lines and two thirds of a 6th line : below, there are 28 lines. A full page presents us with 35 lines. The colophon, which is on the recto of the last leaf but two, just preceding the alphabetical table, is as follows :

Finit liber dict⁹. Speculū vite hūane. qꝫ in eo ⁊ cesarea potestas. ⁊ regalis dignitas. bubulco4 eciā gen⁹ sibi speculaꝫ saluberrima ſil' spūalisqꝫ vite viros secū aduehens. papā ſcz cardīales. arcieꝑos, cleīcos. ⁊ ceteros ecclesie mīstros. rectā ⁊ hijs speculādi ꝑscribendo norman a Martino flachen ex Basilea ciui progenito. arte impreſsoriam in mediuz feliciter dedit⁹ Feria tercia post festum beate katherine vginis. Anno a partu virginis salutifero Milesimo Quadringentesimo septuagesimoqnto

On the reverse of the second following leaf, being the 108th and last of the volume, we read this subscription :

Explicit breuis tabula siue
repertoriuz per alphabetū
in presenti libro Speculū
vite humane nuncupato.
. M . CCCC . LXXII.

There are neither numerals, signatures, nor catchwords. The present is a very sound and desirable copy, in russia binding.

767. RODERICUS SANCTIUS. EPISTOLA DE EXPUGNATIONE NIGROPONTIS. (*Printed in the Office of Fust and Schoeffer.*) *Without Place or Date.* Folio.

EDITIO PRINCEPS. Panzer arranges an impression by *Ulric Zel*, without date, as anterior to the present; but on consulting Laire's *Index Libror.* vol. i. p. 186 (the authority to which he refers) I find no reason for such arrangement—as it is there only observed, that *that* edition is executed in types similar to those of the Sermons of Robert de Litio, of 1473, by the same printer. It is evident that the same highly respectable authority had never seen either of the impressions—by Zel, or Fust and Schoeffer: for, in his account of the one under description, he depends entirely upon Denis and the Askew Catalogue. *Annal. Typog.* vol. i. p. 334, vol. ii. p. 142. Denis, p. 657, n°. 5827, is brief in the extreme; but the *Bibl. Askev.* p. 130-1, demands a particular examination. In this latter authority, it is justly said that Fabricius knew nothing of this work being printed; but refers us to a MS. of it, in the Vatican, mentioned by Montfaucon in his *Biblioth. Bibliothecar.* vol. i. p. 141. The reader will find this MS. in the letter N (*ibid*) and referred to by Montfaucon under the numbers 5869, 265. See also Fabricus's *Bibl. Med. et Inf. Ætat.* vol. vi. p. 319-3, 21, 8vo. edit.

But when the note in Dr. Askew's copy of this impression informs us that this edition 'was certainly printed before the death of Santius, who died in the year 1470—and that the Epistle was probably sent to *Schoeffer* at *Mentz*, between 1466 and 67, to be printed, as then they had no printing house in Italy'—and, moreover, that 'it is the very same type with the Valerius Maximus, of Mentz, 1471, and probably

the first essay of that type, as it has neither printer's name, place, or date"—there seems to be so much confusion and contradiction that the reader cannot fail to notice and reprehend it. Why it should *certainly* be printed before the death of the author, in 1470—is by no means self-evident. But if it *was* printed in 1470, it could not have been 'the first essay' of the type in which it was executed; since the same type appears in the Mentz Bible of 1462. That it should have been sent to Schoeffer, because they had no presses in Italy in 1466 and 1467, is by no means conclusive: for in 1467 there were two different printing offices at Rome—which continued from that time to be regularly worked. In such case, Schoeffher must have received the MS. *earlier*, and printed it in 1464 or 1465. There is no ground whatever to suppose that the MS. was sent to Schoeffer from a deficiency of presses in Italy: nor have we any conclusive reason, from the death of the author in 1470, to assign this latter date to that of the impression before us. That this edition is of extreme rarity, and not less curious than it is scarce, must be readily admitted. We proceed to describe it briefly. The title, or prefix, informs us what is contained in it.

Incipit Epistola lugubris ꝛ mesta simul ꝛ cōsolatoria de infelice expugnacōne ac miseā irrupcōne ꝛ inuasione Insule Euboye dicte Nigropontis a pfido crucis christi hoste Turchorum impiissimo principe et tiranno nup inflicta: &c.

The epistle is addressed to Cardinal Bessarion. The whole impression is executed in double columns, having 37 lines in a full page. On the reverse of the 10th and last leaf is this subscription:

Explicit Epistola lugubris ꝛ lacrimabilis piter ꝛ ysolatoria ad cūctos fideles de expugnatione ꝛ amissione Insule Nigropontis .:.

There are neither numerals, signatures, nor catchwords. The present copy is in genuine and most desirable condition; and bound in black morocco. Another copy is in the library of His Grace the Duke of Devonshire.

768. Romanus (Jacobus). Congratulatio pro Patria. *Printed by Florentius de Argentina. Without Place.* 1472. Quarto.

Morelli has justly described this little volume as 'Libellus elegantissimus, atque eximiæ raritatis.' *Bibl. Pinell.* vol. ii. n°. 3724. Audiffredi is doubtful respecting the place where it was printed, but seems rather inclined to *Brescia*, on account of the residence of the Orator,—which is described in the prefix below, as being in that city. If so, he justly imagines this impression to be among the very earliest specimens of the typographical art at Brescia. *Edit. Ital.* p.136, note (1). Morelli (as Panzer intimates) thinks that Florentius de Argentina carried on his business at Venice, or at least within the Venetian territories; but Denis is an advocate for the volume having been executed at Brescia.* Panzer does not pretend to determine the question; but remarks, with great truth, that the productions of Florentius are of extreme rarity. *Annal. Typog.* vol. iv. p. 6. What adds to the importance of the present volume is, that it is among the very few of those to which *the name* of the above printer is subjoined; and is the *only one* in this Collection, with such distinction. A careful examination of the types will remind us of those of *Aurl* and *Adam de Ambergau*; between which it maintains an elegant medium. The title is on the recto of the first leaf, thus:

IACOBI . ROMANI . VTRIVSQVE .
IVRIS . DOC . AC . EQVITIS . BRIXI
ENSIS: PRO . PATRIA . AD . ILLVS
TRISSIMVM . NICOLAVM . TRO
NVM . DVCEM . VENETVM . CON
GRATVLATIO . ? . . ? .

* Lord Spencer remarks that 'as Brescia was (before the late subversions of states) within the Venetian territories, Morelli and Audiffredi do not so much differ in opinion upon this subject as might at first appear.'

The preceding is printed in red. The text begins immediately beneath, according to the ensuing fac-simile:

Rauiſſimi moeroris: q̄ noſtro iam
pectori ĩſidere coepat: P. Illuſtriſ
ſime partim rer̄ nouarum timore
partĩ craſſante improborũ inuidia

There are neither numerals, signatures, nor catchwords; and a full page contains 23 lines. On the reverse of the 13th and last leaf, we read the colophon, thus:

Impressum per magistrum Florentium: de
Argentina . M . CCCC . LXXII .
die uero . XX . mensis Marcii .

The present copy has been rather too much cropt by recent binding; but it is in most beautiful and almost spotless condition. In green morocco.

769. ROVERE (CARDINALIS DE). TRACTATUS DE SANGUINE CHRISTI. *Printed by Creussner. Nuremberg.* 1473. Folio.

We have here a very beautiful specimen of Creussner's best printing. The author of the work was afterwards POPE SIXTUS IV. The prefatory epistle begins on the reverse of the first leaf, without prefix, and a short prologue to Pope Paul II. follows on the reverse of the second leaf. The tract itself begins on the recto of the 3rd leaf. On the reverse of the 87th and last leaf, is the following colophon:

Explicit tractatus de sanguine Christi. Impreſsus Nurẽberge per Fridericum Creuſzner. Anno domini Milleſimo quadringẽteſimoſeptuageſimotercio. Laus deo clemẽtiſſimo.

A register is beneath, There are no catchwords, numerals, or signatures. A full page has 33 lines. Panzer has well described this desirable volume: vol. ii. p. 170. The present is a large and beautiful copy, in dark red morocco binding.

770. Sabellicus. Decades Rerum Venetarum IV. *Printed by Andrea de Toresanis de Asula. Venice.*, 1487. Folio.

Editio Princeps. If the lover of fine and legible printing wishes for a specimen of one of the choicest productions of the XVth century, let him lose no opportunity of obtaining the present impression, when a reasonable hope of its possession is held out to him. Nor is the work less intrinsically valuable, than its exterior form is inviting and magnificent. It has been by such splendid and useful productions, that the earlier annals of the press have acquired such general celebrity. A nobler book cannot grace the shelves of any collection. On the recto of the first leaf is a table, in 2 columns, in black letter, with this prefix:

Recognitio ex collatione Archetypi ꝛ impreſsionis.

This table occupies 2 leaves. The recto of the 3rd leaf is blank: on the reverse of it we read as follows;

M. Antonii Sabellici in tris * & triginta suos rer Venetar Libros Epitoma

The work is now wholly executed in the roman character. This epitome contains 6 leaves, on signature *i*. Then, on a (i) the prefatory address of Sabellicus 'ad Principem et Patres.' On a ii, his preface. On a iii the text of the *First Decad* begins. The signatures run thus: a 8 — then, to y, in sixes. Next, signature A (first book of the *Third Decad*) to H in sixes: I to N in eights: N ten, and O four. On the recto of O 4, the third book of the *Fourth Decad* ends. The colophon, beneath, is as follows:

Hoc opus Impressum Venetiis Arte & industria optimi uiri Andreæ de Toresanis de Asula Anno M.CCCCLXXXVII. Die. XXI. Madii. Augustino Bar badico Inclyto principe.

* Sic.

The reverse is blank. There are catchwords, running titles, and marginal (printed) notes, or summaries, but no numerals. As this impression has been frequently described, and as the previous one of the date of 1486 is purely supposititious, it only remains to refer the reader to the numerous authorities cited by Panzer, in vol. iii. p. 239, 240. The present copy has every luxury of condition and size to recommend it. It is bound in russia, with marble edges to the leaves.

771. SACROBUSTUS, seu SACROBOSCUS (IOHANNES). SPHÆRA MUNDI. *Printed by Hailbrun. Venice.* 1478. Quarto.

EDITIO PRINCEPS. 'Liber quem [scil. Sacroboscus] *De Sphæra* edidit, minutus quidem est: quid tum? ab universo quæritur, legitur, teritur mathematicorum grege'—are the words of the venerable Leland. *De Scriptor. Britan.* pt. ii. p. 353. Tanner has reprinted Leland's short biography of Sacroboscus, or HALIFEX—as he calls him—('a loco natali dictus') from the Saxon word *Haligwalde* or *Halifex*—'cujus appellationis et emporium apud *Brigantes* lanicio celeberrimum: unde et hunc (continues Leland) conjecturâ ductus, ortum facile crediderim.' *Bibl. Britan.* p. 371, *notes*. Tanner has given a list of a few of the subsequent impressions of this once celebrated, and yet respectable, performance. Although we may object to La Lande's calling this edition 'very rare,' we shall easily agree with him in pronouncing it to be 'elegantly printed.' *Bibliogr. Astronomique*, p. 12-13. The name of Hailbrun is entitled to great respectability; and in this beautiful production of his press, he has not been surpassed by any of his contemporaries. The wood-cuts with which the *Treatise upon Planets*, by GERARDUS CREMONENSIS, is embellished, are among the earliest extant relating to the study of astronomy. We shall be brief but particular in our description, or rather illustration. On the recto of a, is the title, printed in red, thus:

Iohannis de sacrobusto anglici uiri cla/
rissimi Spera mundi feliciter incipit.

There are ornamental capital initials, and marginal printed titles, or summaries, throughout the impression. A full page has 25 lines. On the recto of the second leaf, a 2, is a representation, or cut, of the

different elements, and spheres of the several planets. The signatures a, and b, run in eights. On the reverse of d 5, is another cut or diagram; and on the recto of the ensuing and last leaf, at bottom, we read this subscription:

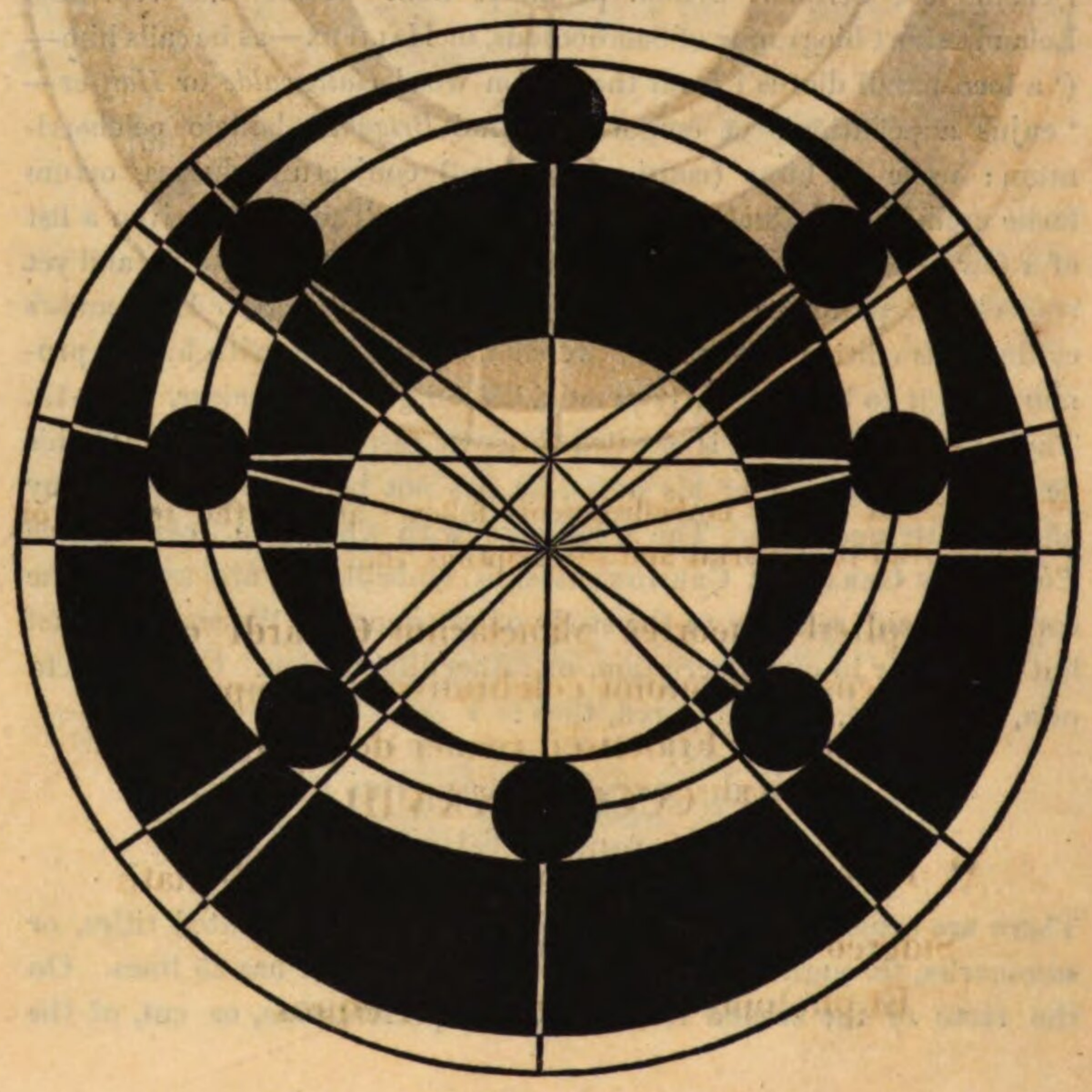
Iohannis de sacrobusto anglici uiri cla/
rissimi Spera mundi feliciter explicit.

The reverse is blank. On the recto of the ensuing leaf e (1) commences the treatise of GERARDUS CREMONENSIS, with the following prefix—printed in red:

Gerardi cremonensis uiri clarissimi
Theorica planetarū feliciter incipit.

The second page of this treatise contains the following, not unsuccessfully executed, representation of the Orbit, or Theory, of the Sun:

Theorica Solis.



The 'Theory of the Moon' is thus represented, on the recto of e 4— or on the 4th following page:

Theorica Lunę.

Various other similar embellishments follow; and on the reverse of f 10, we read the imprint and subscription, thus:

Explicit Theorica planetarum Gerardi cre/
monensis astronomi celebratissimi . Impressa
Venetijs per Franciscū renner de Hailbrun .
M . CCCC . LXXVIII .

P. Franciscus niger Venetus . lectori felicitatē

Sidereos cęli motus: mitantiaq; astra:
Et phętontęos perlege lector equos .

Impressi fuerant reges: impressaq; bella:
Quę gessere patres auspice digna Ioue.
Sed qui bella regit: pacis qui fœdera iungit
Iuppiter: & mundus iure legendus erat.
Bene Vale.

The present is rather a large copy, but, unluckily, of a tawny colour throughout. A very neat and fair one, elegantly bound in calf, is described in the catalogue of Mr. Bell, of Oundle, for 4*l.* 14*s.* 6*d.*

772. Sarisburiensis (Iohannes). De Nugis Curialium et Vestigiis Philosophorum. (*Apparently printed by Ther Hoernen*). *Without Place or Date.* Folio.

Editio Princeps. The possession of the earliest impression of a work—pronounced by Dr. Henry to be 'indeed the most curious and valuable monument of the English literature of the twelfth century: which it is impossible to peruse without admiring the virtue and good sense, as well as the genius and erudition, of its author'*—must be no small gratification to the Noble Owner of the present beautiful copy of it. Although I do not observe the name of John of Salisbury in the copious list of Panzer's fifth volume, yet I have no scruple in assigning the present edition to the press of *Ther Hoernen*; and in conjecturing the date of it to be somewhere about the year 1472. It is therefore, in all probability, the Editio Princeps; and will be treasured accordingly. The text is almost uniformly executed in double columns, and on the reverse of the first leaf, at top of the first column, we read this title:

Ic liber ītitulatur de nugis
curialiū ⁊ vestigiis ph'o4.
cui⁹ Johannes Salesberi
ensis Carnotēsis epūs fuit actor.

* *History of Great Britain*; vol. vi. p. 144-6. 8vo. edit.

An interesting account of the writings of the author follows. We have, next, 29 leaves of a table; concluding at the bottom of the first column, on the recto of the 29th leaf: there being no second column on this page. The reverse is blank. Then follow 4 leaves of prefatory verses —in hexameter and pentameter measures—printed in long lines: thus entitled:

Eutheticus Johannis episcopi Carnoten̄. In policraticon.

A prosaic prologue ensues, on the 2 following leaves. The beginning of the 1st book is thus:

Nter oīa que viris solent
obesse. p̄ncipib9 nichil p
neciosi9 eē arbitror. q̄ q
eis fortune blādiētis ille
cebra, aspectū sb'trahit ve
ritatis. dū diuicias suas ⁊
delicias cōgerit mūd9 q̄
b9 delicati sensus prurigi
&c. &c. &c.

There are 40 lines in a full page. On the reverse of fol. 243, and last but 3, we read this subscription:

Finit opus p̄clarū de nugis curiali
um ⁊ vestigijs ph'o4 cui9 iohānes
salesberiēsis actor fuit.

Next follow three leaves (printed in long lines) of hexameter and pentameter verses, thus entitled:

Subscripta metra pulcre ⁊ plenissime conti
nent materiam illam q̄ habetur supra libro'
capitulo xviiij. de membris corporis quō adu'
sus stomachū quasi voracitate omniū labores
exhauriret conspirauerant.

On the reverse of this 3rd leaf, beneath the 7th line, is the following imprint:

Et sic est finis.

There are neither numerals, signatures, nor catchwords. The present is a beautiful copy, ruled, and bound in red-morocco.

773. Savonarola. De Balneis. *Printed by Andreas Gallus. Ferrara.* 1485. Folio.

An elegantly executed impression, in double columns, in the close Gothic letter. The signatures run thus: a (including a blank leaf) in 8: b, 8: c, 6: d, 8: e, 6: and f, 4. On the reverse of f 4:

Explicit liber de balneis ꝛ termis naturalibus oībus ptalie pprietatibusq; earū . editus a dño Michaele Sauonarola . impreſsus Ferrarie p mgrum Andream gallum . Aº. cccc . lxxxvº. die xº. mēsis nouēbris . Deo grās .

Finis.

The register, beneath, describes f with 6—but it has only 4—leaves. This copy is bound with Guaynerius: see p. 345 ante.

774. Sermo. In Festo Presentationis. *Without Name of Printer, or Place.* 1470. Quarto.

Editio Princeps. This impression appears to be not only the earliest publication extant of a Sermon, separately printed, but to have been executed by *Ther Hoernen*; and, if so, is the first known specimen of his press. Panzer is sufficiently particular, but refers only to the *Bibl. Heidegg.* for a copy of it. See *Annal. Typog.* vol. iv. p. 271-2. If, by observing that the capital letters, *E* and *S*, have a resemblance to those of *Veldener*, Panzer wishes it to be inferred that this tract was executed by that printer, he is certainly mistaken; as the work bears a much stronger resemblance to the press of *Ther Hoernen*—and

the period of its printing exactly corresponds with that of the labours of the last mentioned artist. We shall be brief, but particular. All that we observe on the recto of the first leaf, is this copious title:

Sermo ad populum predicabilis . In festo p̄sen tacionis . Beatissime marie semper v'ginis nouiter cum magna diligeñ . ad communem vsū multorū sacerdotum presertim curato4 collectus . Et idcirco per īpressionē multiplicatus . sub hoc currente Anno domini M°. cccc°. lxx°. Cuiusquidem colleccionis atqz eciā multiplicacionis eius non puipēdenda racio si placet . videri poteret . In hui9 folij latere sequenti

The reverse is blank. On the recto of the ensuing leaf:

Incipit sermo de presentacione beatissime virginis Marie

There are 25 lines below; and every full page has 27 lines. In the whole, 12 leaves; without signatures, or catchwords: but with the numerals (as in the Petrarch of 1471— see p. 452-3, ante) printed in the centre of the outer margin. The last line is thus barbarously contracted:

gilē vitā felicitatē eťnā.q ūb' p̄staē dignē ꝛc aīm

The paper is excellently manufactured. A sound desirable copy: in blue morocco.

775. SERVATIUS. LEGENDA. *Printed by Ther. Hoernen. Cologne.* 1472. Quarto.

This is one of the most barbarous and incorrectly-printed volumes which ever issued from the press of *Ther Hoernen.* Proper Names are variously spelt in it; and so little attention does the printer pay to the orthography of his own name, that, in the colophon, we find it 'hoyrnen.' A table occupies the reverse of the first leaf: in which the arabic numerals are so rudely executed, that we may almost suppose them to have been cut in wood. This table begins with the date of

1471; and in the text of the opposite page, that of 1472 is inserted. A kind of proheme, or introduction, occupies the first 3 pages of the text. On the reverse of the 3d leaf is this prefix, printed in red:

Incipit de scō Cuatio legēda minor et valde bō.

It requires an unusual ardor in the pursuit of legends, or monkish tales, to persevere in the perusal of this cramped and contracted text; but on the reverse of the 26th leaf, there is rather a curious account of the appearance of the spirit of Servatius, to his sister, at the dead of night—while the latter was at her vigils:

. . . . **Quem diligencius intuens soror. ait. Frater meus es. an alienus? Frater tuus inquit sum: soror dilectissīa. At illa. Quid ē fr̄? et q̄mm̄? Bn̄ ē inḡt ille At illa. Quō īquit bn̄? Btūs inḡt Cuaci9: obtinuit. Illa rn̄dit. Quaē ille p̄ceteīs? Fr̄ ait. Quia iā ītio discalciatus ꝛ cilitio indutus ad sepulc4 eius veni: et pro modulo meo. eum aliquantulum honoraui. Non solū aūt me: sed q̄tq̄t ad eū veniunt. si rerum dispotio* sinit. eterna consolatur leticia?** &c.

The ghost then proceeds to tell his sister to listen to what he is about to say; namely, 'on the decease of his body, he was afflicted by Demons; was drawn in the midst of wolves, and burnt with pitch and sulphur, almost to cinders; then suddenly was snatched from them, with force, to the walls of a pleasant city,' &c. A sort of index occupies the last 4 pages; when, on the reverse of fol. 30 and last, we read the colophon: the first line being printed in black, and the remainder in red.

Explicit legēda de sancto seruatio.

Explicit sanctissimi seruacij tūgrensis ecclesie presulis et consanguinei xpristi legēda de nouo stilo claio ac eleganti cōpilata Colonieꝗ Impressa p me Arnoldū ther hoernen finita. Anno dn̄i m°. cccc°. lxxij°. die mercurij q̄rta mēsis marcij.

* Sic.

The device, as at page 320 ante, is beneath. There are neither numerals, signatures, nor catchwords. A full page contains 29 lines. Both Panzer and the Crevenna Catalogue refer to the *Cat. de la Valliere,* vol. iii. p. 96, n°. 4739; where, however, the description of this rare and extraordinary volume is confined almost entirely to the colophon. The present is a fair and most desirable copy, in dark blue morocco binding.

VOL. III.

W. Alexander del.r S. Freeman Sc.

HESIOD

Chimney-piece Ornament in the Library at Spencer House.

From the Sculpture of Scheemaker.

printed by Lake.

Bayerische Staatsbibliothek MÜNCHEN

*** Some apology may be due for the following list of ERRATA; but in a work of this nature, partaking of such a variety of matter, an allowance would probably have been made for even a greater number. It will be seen, indeed, that a few of these errors need not have been noticed; yet it was essential, in the extracts, dates, and authorities cited, not to suffer any, which were considered to be of importance, to pass uncorrected.

VOL. I.

Page	Line	FOR	READ
vii	7	Joue	Jone
viii	21	perfectum	prefectum
xiv	9	ieaves	lines
xvi	penult. note	graveur	gravure
xviii	12	quadrupedical	quadrupedal
xl	9	future	subsequent
23	5	dignitaē	dignata ē
—	6	ecarac	e carac
33	last	sacrum	sacram
67	4 note	per	pro
79	19	yt	ye
84	6	Published in France	in the French language
112	14	des	de
138	18 note	restituandis	restituendis
140	4	pctoruꝫ	peccatoruꝫ
145	20	romae	romāe
149	17	Mlsali & Breviaro	Missali & Breviario
150	2	UNDEGAVEN	ANDEGAVEN
157	3	ꝛe	ꝛc
159	23-24	This point has been reconsidered:	see vol. ii. p. 200.
161	5	820	825
178	3	la plat	le plat
190	4	Vedutus	Vedatus
—	8	Historicæ	Historiæ
200	last	Virgerus	Vergerius
202	15	orde	ordine
203	18	RUBENS	RUBEUS
205	16-17	fatrē—Randensem	fratrē Raudensem
217	7	Dele 3	
219	19	Sixtus	Pius
227	26	pœniterit quædam	pœniteret quadam
237	19 note	fall	falla
239	2	Adelphonsus	Adelphonsi
242	10	Perhaps here, and in other places, 'Avianus' should be substituted for 'Avienus.'	
244	last but 2	translati	transtuli
247	1	dicite	dicte
251	16	apellat	appellat
253	17	For 'Vindelin Spira,' here, and in other places, read 'Vindelin de Spira'	
258	32	ΑΡΙΣΤΟΤΕΛΟΥ	ΑΡΙΣΤΟΤΕΛΟΥΣ
259	33	435 rev.	435 rect.
266	20	ensuing	preceding
298	2 note	malapplication	misapplication
300	15	January xviii	December xiii
301	12	twelvemouth	month
310	27	Moguntina	Moguntia
—	—	cura	curā
326	11	conuolata	conuoluta
327	ult.	prestane	prestante
329	7	Vincentia	Vicentia
—	21	Impressu	Impressuꝫ
332	22	4	7

Page	Line	FOR	READ
336	20	insert ‘ad’ after	‘Ciceronis’
343	3	Petrū	Petri
344	13	amavi	amari
345	18	copido	cupido
—	35	begins the epistle	begin the epistles
347	2	et uno	ut uno
—	13	revocatam is here in the original; but it should be revocatum	
348	6	Gherretlhem	Gherretshem
—	21	uitto	ditto
369	3	Nvper	Nuper
378	25	euoluere	euolueret
382	4	Ludouica	Ludouici

VOL. II.

7	23	Multa	e Multa (initial *e* nearly obliterated in copy)
10	20	fugiam	frigiam
12	27	DVA	DVAE (final E dropt)
13	30	Olynthic	Olynthiac
20	31	stile of the study	study of the style
22	penult.	αυτοσ	αυτου
34	18	Opulos	[p] Opulus
38	2	ΤΕΤΡΑΡΔΙΩΝ	ΤΕΤΡΑΔΙΩΝ
42	7	Insert ‘de’ after ‘Petri’	
44	28	πεφυλαγένος	πεφυλαγμένος
—	32	αμαρλιην	αρμαλιὴν
48	1	Philosophie	Philosophi
56	11 (of note)	Insert ‘volumine’ between ‘principis’ and ‘duobus’	
57	19	ΛΙΩΝΟC	ΔΙΩΝΟC
59	5	βερνάδου	βερνάρδου
65	20	one of the same	one and the same
66	3 (of note)	definire	definiri
74	ult.	crowns	guineas
77	15	future	subsequent
78	13	mæta	mœta
80	11	mæta	mœta
110	penult	p[er]egrino	p[er]egrinoq;
116	22	poculā	pocula
120	4	Nartis	Martis
123	15	S. de Colonia	I. de Colonia
128	14	but	and
131	22	hihil	nihil
147	last	da la Valliere	de la Valliere
151	11	icūda	iucūda
153	32	terra	terras
160	3	Sixtus	Sextus
—	25	Nom	Non
162	25	Clarissmi	Clarissimi
170	27	continentur	continetur
181	14	A″ΦΟΙΤΟΣ	A″ΦΘΟΙΤΟΣ
191	ult.	Gonzanga	Gonzaga
196	12 (note)	principis	principiis
216	12	premandā	premendā
219	25	dele this line to the stop in the following line.	
224	last but two	printer	author
229	17	Tanner	Thanner
235	22	232	223
247	7 (note)	darēque	darē: quo

Page	Line	FOR	READ
267	20	insert 'added' after 'is'	
270	15	NOVOCOMENISIS	NOVOCOMENSIS
285	14	opum	opus
287	7	CCCCLXII	CCCCLXXII
289	6	tu	tū
321	22	histora	historia
329	26	Jurgurtha	Jugurtha
332	1	Jurgurthine	Jugurthine
335	22	Catiline Conspiracy	Conspiracy of Catiline
342	24	per	perque
356	10	The latter	This
373	19	Steræpem	Steropem
403	9	Comedies	Comedy
406	ult.	Comediarium	Comediarum
410	dele	'Paris' in running title	
412	19	Callipi	Callippi
421	22	Comedies	Comedy
438	9	supera causa	super causa
443	7	ΘEOKPITI'TOY	ΘEOKPI'TOY
445	27	Explict	Explicit
446	20	cumcæ	cumeæ
—	27	prement	premunt
447	16	Printed by De Ripoli	Apud Sanctum Jacobum de Ripoli
450	11	at	ne } defect in copy
—	17	cuntatum	ciuitatem } described.
451	8	Tiberū	Tiberium
452	29	illutribus	illu, stribus
458	last but 3	M. E. A.	M. G. A.
497		This edition is distinguished by the letter R : see p. 416, ante.	

VOL. III.

For want of sufficient leisure, only the following Errata, deserving of correction, have been hitherto noticed in this volume; but a more complete list will be published with the fourth volume.

16	23	Gorgia	Gorgias
—	—	Herod	Herodes
23	20	enaratius	enarratius
42	31	τησελίδι	τη σελίδι
60	7	nobis	uobis
—	penult	Α"μμονίου	Α"μμωνίου
62	16	Diomed	Diomedes
87	5	The capital letters, B. R. M., beneath the colophon, are omitted to be noticed	
89	14	M.CCCCC.LXXI.	M.CCCC.LXXI.
100	16	FRATRES	FRATRE
107	27	GRAMMATICALE	GRAMMATICAE
108	15	Explicit	Explicitus
113	10	munero	numero
117	23	Claudian	Lucan
120	15	quāpulchrū	quāpulchtū (sic.)
122	ult. (of text)	χεζηι αυτή	χέζει αυτῆ
123	29	LV	LΔ
128	8	TORTELII	TORTELLII
—	14	Boninius	Bononius
139	8 of note	Et	Ex
—	—	temperetis	temperatis
307	ult. note.	1363	1469.

N. B. The Greek circumflex, (^) in the accentuation of the Capital Letters, has been uniformly omitted; as none is cast in modern founts of Greek Capitals.

Printed by WILLIAM BULMER *and* Co.

Shakspeare Press,

Cleveland Row, St. James's, London.

The IVth and Last Volume will contain

I. Miscellaneous Authors concluded.

II. Books printed in the Italian Language.

III. Books printed by William Caxton.

IV. Books printed in the Abbey of St. Albans.

V. Books printed by Wynkyn De Worde.

VI. Books printed by Richard Pynson.

VII. Supplement.

VIII. Emendations.

IX. Index of Authors, and of Editions described.

X. Index of Printers, and of Editions printed by them in this Work.

XI. Table of some of the principal Collections, or Libraries, public and private, which contain copies of the Editions described.

2118

BSB Bayerische StaatsBibliothek
MDZ Münchener DigitalisierungsZentrum Digitale Bibliothek

Dibdin, Thomas Frognall, 1776-1847 / Schulz, Otto August / Clémencet, Charles

Bibliotheca Spenceriana or a descriptive catalogue of the books printed in the fifteenth century, and of many valuable first editions, in the library of George John Earl Spencer
Bd.: 3

London (1814)

Hbh/Ta 5440-3
urn:nbn:de:bvb:12-bsb10801406-5